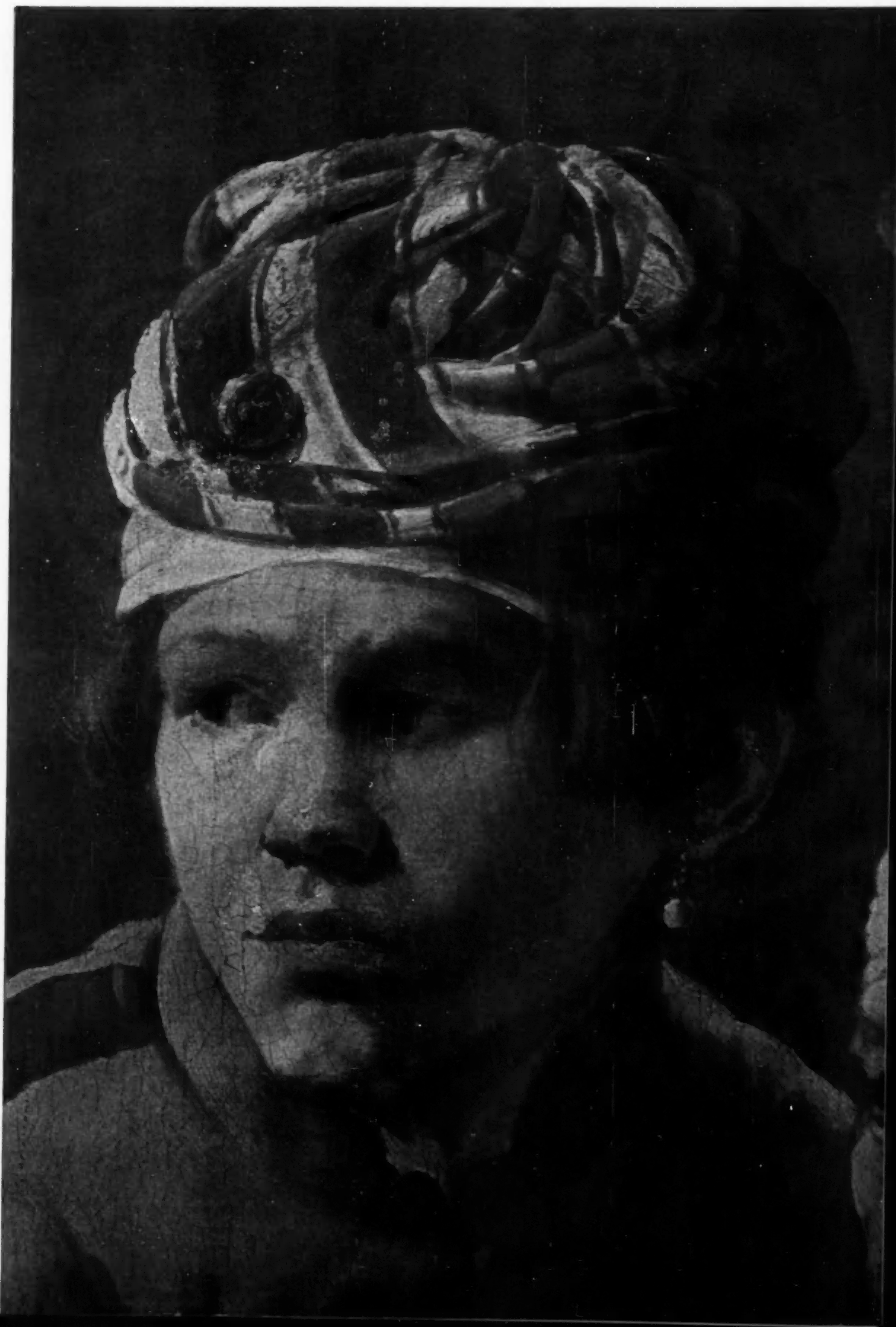
ART NEWS

FOUNDED 1902

September 1958
One dollar



Is today's artist with or against the past?

Answers from
Frederick Kiesler
Franz Kline
Joan Mitchell
David Smith

SOTHEBY'S

announce the Sale in London of

SEVEN PAINTINGS

the Property of

the Estate of the late Jakob Goldschmidt of New York City

on Wednesday, 15th October, 1958

comprising

Paul Cézanne	**Garçon au Gilet Rouge**
	Les Grosses Pommes
Edouard Manet	**La Promenade**
	La Rue Mosnier aux Drapeaux
	Manet à la Palette
Pierre-Auguste Renoir	**La Pensée**
Vincent van Gogh	**Jardin Public à Arles**

(Venturi Nos. 682 and 621; Jamot and Wildenstein Nos. 324, 289 and 294; Vollard No. 343; De La Faille, English Edition, No. 504)

Illustrated Catalogue: 7 plates in colour, 1 dollar
may be obtained from

SOTHEBY'S OF LONDON

American Office: 61 Broadway, New York City
Telephone: Bowling Green 9-0765
34-35 NEW BOND STREET, LONDON W.1.
Telephone: Hyde Park 6545 Telegrams: Abinitio, Wesdo, London

E. & A. SILBERMAN GALLERIES, INC.

FINE PAINTINGS · SCULPTURE

OLD MASTERS · XIX XX CENTURY

PECHSTEIN

33½ x 39½ inches

1014 MADISON AVENUE, NEW YORK

KNOEDLER

ESTABLISHED 1846

A. H. Thayer (1849-1921) Still Life—Ducks

Canvas, 20 x 24 inches

An Exhibition

of

AMERICAN PORTRAITS
LANDSCAPES
STILL LIFE PAINTINGS

Through September

14 EAST 57th STREET · NEW YORK

PARIS
22 rue des Capucines

LONDON
34 St. James's Street

Fifty-seventh year
of continuous publication

September 1958 Volume 57, Number 5

ART NEWS

This month

Jean Rouvier lives in Munich where he helped organize the great Rococo exhibition . . . **Louise Bogan,** well-known poet, is also poetry-critic for the *New Yorker* . . . **John Ashbery** and **Kenneth Koch** borrowed the title of their poem from ARTNEWS' series on artists at work . . . **Hayden Carruth** contributes widely to little magazines . . . **Van Wyck Brooks,** grand-old-man of New England letters, recently published a biography of John Sloan . . . **Benjamin Rowland,** professor at Harvard, is the author of the Pelican book on Indian art . . . **Wolfgang Stechow,** authority on Dutch painting, is teaching at Oberlin . . . **Gordon Eckholm** is in charge of the Pre-Columbian collections at the Museum of Natural History . . . **Julien Levy** has written widely on his friends the Surrealists, many of whom he introduced to America in his gallery . . . **Clement Greenberg** is editing his collected essays and preparing a series of seminars on art criticism to be given at Princeton this year.

Coming

Most of the major exhibitions mentioned in the "Coming season" *Editorial* (p. 17) will be subjects of essays by distinguished writers in these pages in the months to come. In addition there will be colorplates of important new museum acquisitions; new verse on art by such poets as Richard Eberhart, Marianne Moore, Ruthven Todd; book reviews by Walter Friedlander, Harold Rosenberg and Philip Johnson; articles on Giorgio Cavallon and Reuben Nakian.

Editor and President Alfred Frankfurter
Executive Editor Thomas B. Hess
Associate Editors Henry A. La Farge, Eleanor C. Munro
Contributing Editor Henry McBride
Editorial Associates John Ashbery, Edith Burckhardt, Lawrence Campbell, Herbert D. Hale, Fairfield Porter, Irving Sandler, James Schuyler, Parker Tyler
Design Director Bradbury Thompson
Production Claude Ponsot
Business Manager Roger Rudd
Vice-Pres.-Adv. Mgr. Gerald A. Cripps
New York, N. Y. 32 East Fifty-seventh Street
Templeton 8-3730

Credits: cover colorplate from Skira.

ARTNEWS is published monthly September to May, quarterly June-July-August. Copyright 1958 by The Art Foundation Press, Inc., 32 East Fifty-seventh St., New York 22, N. Y. Subscription rates — Full subscription: the ten monthly issues and ARTNEWS ANNUAL CHRISTMAS EDITION, $11.95 per year; regular monthly edition *only:* $9 per year. (Foreign postage $1 per year additional). Single monthly issues $1.

The Editor welcomes and is glad to consider mss and photographs sent with a view to publication. When unsuitable for publication, and if accompanied by return postage, every care will be exercised toward their return, although no responsibility for their safety is undertaken. Under no circumstances will the custody of any object of art whatever be accepted if sent to the magazine unsolicited for inspection. No opinions on authorship, authenticity or valuation can be given, nor can the magazine act as intermediary in sales. The complete contents of each issue of ARTNEWS are indexed in *The Art Index,* published quarterly and available in public libraries. The name, cover, colorplates and entire contents of ARTNEWS are fully protected by copyright in the U. S. A. and in foreign countries and may not be reproduced in any manner, in whole or in part, without written consent. Title registered U. S. Patent Office. Entered as second-class matter, Feb. 5, 1909, re-entered June 17, 1948, at the Post Office, New York, N. Y., under act of Mar. 3, 1879.

Articles

Rococo: Reason's double game 18 Jean Rouvier
Poets on painting, 5
St. Christopher 24 Louise Bogan
Death paints a picture 24 John Ashbery and Kenneth Koch
Mondrian 25 Hayden Carruth
Yankee Maecenas in Springfield, Mass. 26
Apollo and the Mohawk 30 Van Wyck Brooks
For the autumn bookshelf
The Terbrugghen revival 35 Wolfgang Stechow
Buddhas with togas 35 Benjamin Rowland
When Mexicans were muralists 36 Gordon Eckholm
Glass sparks 36 Julien Levy
The Goldschmidt pictures at auction 37
Is today's artist with or against the past?
Interviews with 38 David Smith
39 Frederick Kiesler
40 Franz Kline
41 Joan Mitchell
Bell paints a picture 42 James Schuyler
The pasted-paper revolution 46 Clement Greenberg

Major illustrations

Bellona 18 Ignaz Günther
Centerpiece in the form of a Temple of Love 23 Meissen porcelain
Haystack 27 Monet, colorplate
Elijah and the Prophets of Baal 27 Nicolas Le Sueur, colorplate
Still-life 28 Chardin, colorplate
The Academician 29 Rouault
Head of an Ascetic 34 Gandharan sculptor
Self-Portrait 45 Leland Bell, colorplate
Musical Forms 46 Braque collage, colorplate

Departments

Editor's letters 6
Art news international 7
Reviews and previews 10
Amateur standing 14 Aaron Berkman
Coming auctions 15
Editorial 17
Art news from Rome 50 Milton Gendel
Art news from Paris 52 Pierre Schneider
Art news from London 54 John Russell
Art news from Los Angeles 55 Jules Langsner
School guide 67
New sources, new materials 68
Where and when to exhibit 69
Competitions, scholarships 69
The exhibition calendar 69

Cover

Combining Northern intensity and Caravaggesque lighting, this pensive face is a detail from Hendrick Terbrugghen's *Calling of St. Matthew,* 1621, in Utrecht's Centraal Museum. Receiving increasing attention in the past two or three decades as one of the most subtle early Dutch realists coming under the spell of Caravaggio, Terbrugghen is now the subject of a full-length study [see page 35].

DUVEEN

ESTABLISHED 1869

Exhibition

of

FRESCO PAINTINGS

of the

XIV and XV CENTURIES

Through September

DUVEEN BROTHERS INC.

18 EAST 79 STREET

NEW YORK 21, N. Y.

Editor's letters

Sir:
In discussing the situation as it exists today, some critics, naturally, gloss over their own role in the situation—not in creating it, but in giving it its look. They express disappointment over the absence of a continuous rebellion among the newer artists, a failure to reexamine the basis of the style so many are working in, they lament the imitators. Yet it is certainly possible that just as one group of artists seems able to *make* only one rebellion in its lifetime, so one group of critics may be able to recognize only one rebellion.

To speak of the avant-garde is to use military terms; it is to link art to success, and rebellion, which should connote an attitude or a condition, becomes Revolution, which is a military operation.

The strongest generic element in modern art is its variety. It is the acceptance of this idea that has made modern art so broad and so healthy and has insured it against an academy, which is another word for success. Art deals with experience, widening and recharging it, and artists will continue to do that. It is not their business, nor the business of critics either, to advance a particular mode, to look for victory. The laurel wreath, we are all agreed, is a dangerous thing. It is a continuous rebellion we want, a constantly friable situation. And actually, at almost any time, some artists are in rebellion, the resilient eye will recognize them. But critics who exalt a particular rebellion into Revolution, become generals; they see not artists but allies. Breathing hard after Revolution, still bull-eyed after the good fight, they see tall adherents all about them, but the woods and the teeming landscape they cannot see.

Irving Kriesberg
Roslyn, N. Y.

[If it takes a general's unresilient bull's-eye to see a tall adherent, how friable can the teeming woods be? —Ed.]

Sir:
Congratulations on your review of the "Herbert" exhibition [A.N., May '58]. "P.J.H. (aged 8)" has the makings and nothing could have been more appropriate as a review than his remarks.

Ben Heller
New York, N. Y.

Sir:
In the *New Sources, new materials* department of your Summer number is a statement regarding our company and the slide services we provide. Although we appreciate this mention, it contained several errors. We do employ a negative color film in photographing works of art, but the projection slide is a positive print made from this negative. The particular film we employ is called Ektacolor, Type B, which was developed by the Eastman Kodak Co. Finally, many photographic agencies have worked with the Museum of Modern Art; and we have been the Museum's agency for color slides since 1956, not since 1946.

Kyle Morris
Contemporary Slides
New York, N. Y.

Sir:
Why did you reverse the Ensor [Summer, '58]? Inexcusable! Pictures change when you reverse them, and you, of all people should respect this fact.

R. Osborn
Salisbury, Conn.

[The colorplate of Ensor's *Intrigue*, reproduced on the cover, is, of course, not reversed. The small illustration on the contents page was reversed through an error of the photo-engraver's; a second illustration was made, but owing to a continuation of this comedy of errors, it was not substituted on the page

until after several thousand copies had already been printed. The correct illustration is reproduced here. —Ed.]

Sir:
Your issue of May, 1958 has for its cover a detail of Giacometti's *Portrait of Prof. Yamaihara.* Perhaps on your next issue you will have a plain red rectangle, a detail of a Mondrian?

Can you imagine a glass of milk to represent a cow?

Lloyd Blanks
New York, N. Y.

[As we explained in the article accompanying the Giacometti colorplate, the Paris photo-engraver, by mistake, left off a few inches from the top of Giacometti's picture. When the colorplate was shown to the artist, he was far from objecting, and even jokingly offered to change the picture. He did think that the colorplate gave a valid suggestion of what his painting looks like.—Ed.]

Sir:
Let's have another and larger article on Fairfield Porter. Your one reproduction, *Frank O'Hara* [May, '58], was enough to arouse a great deal of interest in his type of work. A description of his range of colors and the scale of *Frank O'Hara* would be appreciated. Keep up the fine work.

W. L. Brandon
Dallas, Texas

[Mr. Brandon will find a long article on Fairfield Porter's pictures, with a colorplate, in the Jan. '55, ART NEWS—*Porter paints a picture* by Frank O'Hara.—Ed.]

Art news international

Ford Foundation announces $100,000 in grants

Ten $10,000 prizes will be awarded to as many "painters, sculptors and related artists (e.g. print-makers) who are thirty-five years of age or older," it has been announced by the Ford Foundation, New York. No direct applications are being accepted, but candidates are now being nominated by artists, critics and other qualified authorities at the invitation of the Foundation. The aim is to "seek to improve opportunities for talented Americans in these fields [i.e. music, drama, the fine arts] at critical stages in their careers."

After the nominations are in—and W. McNeil Lowry, director of the Foundation's Program in Humanities and the Arts, expects to be snowed under by thousands of names of worthy recipients—the artists will be invited to send works to twelve regional centers around the country. There they will be screened by regional juries, working with some national jurymen, who will float around a bit at this stage of the selection mechanism. The final group will be judged by the national jury, which will select the ten winners.

The regional character of the system is to bring to the Foundation's attention artists who work in out-of-the-way places, possibly without exhibiting, but Mr. Lowry insists that this regionalism will not necessarily affect the distributions of cash. It is possible, he says, that all ten winners will come from the same locality. Experience shows, however, that although this is possible, it is hardly probable.

The American Federation of Arts will arrange a national traveling exhibition of works by artists who have received grants.

Artists who have been invited to nominate recipients, and others serving on local juries, are all eligible for grants.

Appointments and elections

Hermon More, director of the Whitney Museum of American Art, New York, retires this month; he was appointed Curator of the Museum when it was founded in 1930, and has served as director since the death of Juliana Force in 1948. **Lloyd Goodrich,** now associate Director, will succeed Mr. More.

Albert Christ-Janer, historian and painter, has been named Dean of the Art School at Pratt Institute, Brooklyn, N. Y.

Dr. Fred Olsen, well-known collector and former Vice-President for Research of the Olin-Mathieson Chemical Corp., has been elected a trustee of the American Federation of Art.

K. Ross Toole will become director of the Museum of the City of New York, upon the resignation of present director, **John Walden Myer,** on November 1. Mr. Myer, who has been on the staff of the museum since 1929, will devote his time to historical writing.

George Hopper Fitch has been elected president of the Municipal Art Society, New York, succeeding **Whitney North Seymour.**

Obituaries

Margaret Lowengrund, print-maker and head of the Contemporaries Gallery, New York, died in May.

Nathan Springold, well-known New York collector, died in June.

Mrs. Leonid Gechtoff, director of the East-West Gallery in San Francisco, died in July.

Arthur C. Friedrichs, president of E. H. and A. C. Friedrich's Co., manufacturers of artists' materials, died in May.

Louis W. Black, of Winthrop, Mass., collector of prints and books on the fine arts, died in May.

Artists in the art news: prizes and appointments

Gregorio Prestopino's *Afternoon Sun* won the top purchase award ($1,000) in the Butler Institute of American Art's 23rd annual Midyear Show in Youngstown, Ohio.

Bruce Currie, Guy Palazzola, Gerard Doudera and **Luis Eades** were also picked by judges Karl Zerbe and Dan Lutz.

John Ferren was awarded top purchase prize in the first Provincetown Arts Festival.

Winners at the Portland (Ore.) Summer Art Festival are **Syeven Trefonides** ($500), **Harris Barron** ($400), **Robert Eshoo** and **John Hatch.** The jury was Charles Cunningham, William Kienbusch and Stewart Klonis.

Gandy Brodie's *Huck Finn* was picked for the $1,000 Mark Twain Art Contest, sponsored by Dworman Associates for their "Mark Twain Build-

[Continued on page 56]

SAUL

BAIZERMAN

MEMORIAL EXHIBITION

September 16 through October 25

• • • • •

on view by request

SELECTED WORKS by

BOUDIN BRAQUE COURBET

PICASSO REDON ROUAULT

and the German Expressionists

SCULPTURE by

BOURDELLE GRECO MALFRAY MANZU

MASCHERINI REDER RODIN

WORLD HOUSE

GALLERIES

987 Madison Avenue, New York 21

MARBORO SALE

Prices slashed on famous art books and prized full-color prints

7261. VESALIUS: The Anatomy Illustrations. Ed. by J. B. Saunders & Charles B. O'Malley.
A beautiful modern edition of one of the most remarkable works in the whole history of science, art and printing. Included are 96 full-page facsimiles of Vesalius' powerful and dramatic woodcuts of the human figure and organs, with annotations, a discussion of the plates and a biographical sketch of the great 16th century physician-artist. "A great classic, a scholarly work and a beautiful one."—*N. Y. Times.*
Pub. at $10.00. *Only* **5.95**

6772. GIOVANNI BATTISTA PIRANESI.
By A. Hyatt Mayor. In his Views of Rome, Piranesi created the most dramatic portrait ever made of any city. But until now we have not had a real portrait of their creator, that quarrelsome, passionate genius. The author has written the most comprehensive study of all the varied facts of Piranesi's extraordinary life and career and has here used 135 reproductions on 129 plates to portray the artist and his work.
Pub. at $12.00. *Only* **4.98**

P-456. Chinese Paintings on Silk: TWO LANDSCAPES WITH PAVILIONS.
By Wang-Houie. Two exquisitely composed landscapes of the Ming period, depicting from an aerial view filigreed pagodas and pavilions, doll-like ladies and men, mountains, trees, rocks, a lake and boatmen. The noted artist delicately brushed in cerulean blues, emerald greens, rose, faded umber, sand, tan, brown and black. These rare and beautiful paintings have been silk screened onto textured white silk, retaining every nuance of the color and brushwork of the originals. They will blend very well with contemporary decor. 25¾" high x 17" wide. *Pub. at $20.00.* *The pair, only* **5.95**

7055. HOGARTH: Marriage a la Mode and others.
Illustrated with 44 full-page plates. Here are all the engravings of one of the world's greatest social satirists; includes these great series: *Marriage a la Mode, Harlot's Progress, Industry and Idleness, Four Stages of Cruelty, Rake's Progress, Beer Street, Gin Lane,* others. *Pub. at $5.00.* *Only* **1.98**

6976. CLASSICAL GREEK SCULPTURE.
By Jean Charbonneaux. 108 gravure plates plus a 116-page scholarly survey of the subject make this art publication a desirable addition to your art library. French text. Limp binding. 7" x 9". *Pub. at $6.50.* *Only* **2.98**

6617. Four Thousand Years of Beautiful Women: THE CHANGING FACE OF BEAUTY.
By Madge Garland. A magnificent picture book presenting the most dazzling beauties of the past 4,000 years. A fascinating record—*over 400 illustrations*—of the ever-changing fashions and forms of feminine beauty from the Minoans to Marilyn Monroe: the classic beauty of Greek goddesses, the luxuriant nudity of Venice in its golden age, the fresh look of today. A gallery of forms divine, draped, bustled, exposed and emancipated. 8½" x 11". *Pub. at $10.00.* *Only* **2.98**

6174. LEONARDO DA VINCI and His School.
By Adolphe Venturi. One of the excellent Rombaldi Editions, with 112 full-page gravure plates of masterworks by Da Vinci, Rubens, Boltraffio, De Sesto and others, and a 40-page historical and critical introduction. Printed in Paris. French text. 9" x 9⅞". *Pub. at $6.50.* *Only* **1.98**

6760. CHINESE COLOR PRINTS OF TODAY.
Selected and edited by Jan Tschichold. 16 of the most impressive color prints to come out of modern China presented in the glowing pastel hues of the original watercolors. This lovely boxed volume, printed in Switzerland, and bound in the oriental manner, is the perfect showcase for the exotic art it presents. 8¾" x 13". Excellent for framing. *Pub. at $8.50.* *Only* **4.98**

6974. FLEMISH GREAT MASTERS of the 16th & 17th Centuries.
By Edouard Michel. 123 art masterpieces beautifully reproduced in gravure, works by Breughel, Rubens, Van Dyck and their contemporaries. French text. From the Fernand Nathan series *Merveilles de L'Art,* printed in France. Limp binding. 7" x 9". *Pub. at $6.50.* *Special* **2.98**

6556. HOMAGE TO PICASSO on His 70th Birthday.
A magnificent collection of 80 drawings and watercolors—three in full color—done since 1893. Appreciations by Roland Penrose and Paul Eluard. Photos of Picasso in his studio. Self binding, with a Picasso lithograph reproduced in full color on the cover. Printed in London. 9¾" x 12¼".
Pub. at $7.00. *Only* **2.98**

6263. CHINESE ART: An Introductory Handbook to Painting, Sculpture, Ceramics, Textiles, Bronzes and Minor Arts.
By Roger Fry, Laurence Binyon, et al. "Six of the best known experts present a concise and lucid survey. The magnificent illustrations with which this book is plentifully supplied will prove a revelation."—*The Observer.* 6th printing. 23 plates in full color, 64 in monochrome. *Pub. at $7.50.* *Only* **2.98**

P-461. Chinese Ink Drawings: GALLOPING HORSES.
A wonderful pair of black-and-white brush drawings by *Hsu Pie-hung* with accompanying Chinese calligraphy in red and black. This spirited pair of horses will make marvelous decorations for any wall in your home. 28" high x 17" wide. *Pub. at $10.00.* *The pair, only* **1.98**

6768. RUSSIAN ART: From Scyths to Soviets.
By Cyril G. E. Bunt. From the pre-Christian era to the present day, tracing comprehensively the development of architecture, sculpture, painting, ceramics, metalwork and peasant crafts, this important survey illuminates a vast area in the literature of art. Over 200 plates, some in color. *Pub. at $8.00.* *Only* **2.98**

6769. GERMAN PAINTING: XIV-XVI CENTURIES.
By Alfred Strange. Seventeen large reproductions in full colour, and 112 fine copper engravings, show the glories of German formative painting in an age when "Gothic art was the international language." Here are found the splendid crystallizations of a new era—an era of town and citizen, of tradesmen and guilds, of influences gathered from many countries, of the great upsurge of mystical inspiration, merging, latterly, into the new spirit of the Renaissance.
Pub. at $10.00. *Only* **4.98**

P-464. CHINESE SCROLL ON SILK: *MANDARIN.*
The benign and dignified elder who posed for this monumental full-length portrait epitomizes all the grace, color and decorative skill of the Kwanpei period. His gorgeous robes of state are dazzling with luminous golds, velvety reds, greens, ultramarine blues, cobalts, yellow and ivory black. The stately figure and the brilliant colors have been transferred by silk screen directly from the original scroll to silk. Two black wooden dowels frame top and bottom and a silk thong on the top makes it easy to hang this unusual wall decoration anywhere in your home. It measures 42" high x 30" wide.
Very special, only **9.95**

6753. TOULOUSE-LAUTREC.
By Hans Tietze. Large 10¼" x 14" volume containing 49 reproductions, 12 in full, authentic color, suitable for framing. Comprehensive biography. *Pub. at $4.75.* *Only* **1.98**

6656. THE ENGLISHNESS OF ENGLISH ART.
By Nikolaus Pevsner. A famous art historian and philosopher wittily and lucidly explores the "geography" of art—the ties between the artist and his nation, and such British characteristics as restraint and reticence and the desire to improve the mind. 130 specially chosen illustrations. *Pub. at $4.50.* *Only* **1.98**

6765. THE DRAWINGS OF PARMIGIANINO.
By A. E. Popham. The only book devoted to the work of this famous Italian artist of the 16th Century. Includes 72 pages of half-tone illustrations. *Pub. at $7.50.* *Only* **1.49**

7178. FRANS HALS: The Civic Guard Portrait Groups.
By H. P. Beard. The informative text, by the Director of the Frans Hals Museum in Haarlem, accompanies a truly unique collection of illustrations. Here are six group portraits, presented on double-spreads, introduced by descriptive diagrams and accompanied by 48 detailed views, 24 of them in full color. A remarkable opportunity to examine the technique of a great master. French text. 9½" x 13¼". *Pub. at $7.50.* *Only* **2.98**

P-463. CHINESE SCROLL ON WHITE SILK: *CELESTIAL FIGURE WITH LUTE.*
This exquisite Chinese wall rubbing is the most unique and satisfying wall decoration we have offered in a long while. Carved by some unknown Master before the birth of Christ on a cave temple wall, it depicts a wonderfully decorative figure in flight, playing a lute. Now this long-hidden masterpiece has been reproduced by silk screen onto white silk in sophisticated black-and-white, and is framed top and bottom by black wooden dowels for hanging. It measures 36" high x 30" wide. *Special, only* **5.95**

6763. MASTERPIECES OF THE PRADO MUSEUM.
Introduction by Fernando Alvarez De Sotomayor, Curator of the Prado Museum at Madrid. 84 reproductions, 20 in full color, from the famous Spanish Museum. Includes the works of El Greco, Goya, Rogier van de Weyden, Memling, Brueghel, Rubens, Van Dyck, Dürer, Titian, Giorgione, Raphael, Tintoretto, Veronese, etc. *Pub. at $10.00.* *Only* **4.98**

5549. 150 YEARS OF ARTISTS' LITHOGRAPHS: *1803-1953.*
By Felix H. Man. An excellent guide to one of the more modern graphic arts, this handsome 8¾" x 11¾" volume includes masterpieces of lithography by Delacroix, Daumier, Gaugin, Toulouse-Lautrec, Kandinsky, Klee, Matisse, Picasso, Braque, Chagall and many others of the period from Blake and Fuseli to the present. More than 125 large-size plates, *13 in full color,* plus descriptive text, exhaustive bibliography and explanation of technical terms. *Pub. at $17.50.* *Only* **5.95**

6975. LES PEINTRES PRIMITIFS.
By Charles Sterling. 144 art masterpieces beautifully reproduced in gravure, works by Gothic artists and 15th century masters, styles as varied as those of Giotto, Botticelli, Van Eyck and Bosch. French text. From the Fernand Nathan series *Merveilles de L'Art,* printed in France. Limp binding. 7" x 9". *Pub. at $6.50.* *Special* **2.98**

6396. MEDIEVAL AMERICAN ART: Masterpieces of the New World Before Columbus.
By Pal Kelemen. A new edition of a great work that has become a standard reference guide to all the important cultures of pre-Columbian America. Magnificently illustrated and authoritatively written by one of the acknowledged masters of the subject, it covers every phase of art. Over 300 plates; map, index & bibliography. *Pub. at $15.00.* *Only* **9.98**

6771. TUDOR AND STUART DRAWINGS.
By John Woodward. The work of some twenty-five artists is discussed and reproduced. Among these are: Holbein, Hilliard, Inigo Jones, Place, Oliver, Lely, Kneller, etc. With sixty-four pages of half-tone reproductions. *Pub. at $7.50.* *Only* **1.49**

6266. HARUNOBU AND THE EDO GROUP.
63 full-color plates immortalizing the fragile, slender and incredibly lovely maidens portrayed by the great Harunobu in 47 plates and presenting 16 other portraits, genre prints, etc. by Harunobu's contemporaries, Buncho, Shunsho, Shigemasa and Kiyonaga. The text by Lubor Hajek is a full-length discerning study of Harunobu and his school—their work and their period. Cloth covered, Japanese-style portfolio binding with bamboo clasp. 8" x 10¼". Imported. *Special* **5.95**

BOOKS and PRINTS

Save up to 80% if you act now while supply lasts. Mail coupon today

6973. ITALIAN GREAT MASTERS of the 16th & 17th Centuries.
By Michel Florisoone. 128 art masterpieces beautifully reproduced in gravure, works by Da Vinci, Raphael, Michelangelo, Titian and their contemporaries. French text. From the Fernand Nathan series *Merveilles de L'Art*, printed in Paris. Limp binding. 7" x 9". *Pub. at $6.50.* *Special* **2.98**

5543. THE COMPLETE ETCHINGS OF GOYA.
Foreword by Aldous Huxley. All 268 etchings—*The Disasters of War, The Caprices, The Proverbs, The Art of Bullfighting*, plus 39 others not grouped in any series—now available for your continual pleasure in a permanent library edition. Here are galleries of great art in one handsome 9" x 12" volume, with an appreciation by a connoisseur. *Pub. at $7.50.* *Only* **3.95**

6977. TREASURES OF ANCIENT ART: Greek and Roman.
By Georges Daux. 128 masterpieces of sculpture and architecture beautifully reproduced in gravure, from the Hermes of Praxiteles to the Arch of Constantine. French text. From the Fernand Nathan series *Merveilles de L'Art*, printed in Paris. Limp binding. 7" x 9". *Pub. at $6.50.* *Special* **2.98**

7157. FRENCH ART OF THE 18th CENTURY.
By the Editors of *Connaissance des Arts*. A handsome 10" x 12½" volume, with over 600 illustrations, *50 in color*, covering every facet of 18th century French art, when innumerable forms came into being that are now indispensable to the everyday scene. Sections on Paintings, Furniture, Ceramics, Gold and Silverware, Gilt, Bronze, Wood Paneling, Carpets, Tapestries and Textiles, Sculpture, Interior Decoration. The magnificent color and black and white reproductions make this a truly fine art book. *Pub. at $17.50.* *Only* **5.95**

6751. VAN GOGH.
By Frederick S. Wight. Large 10¼" x 14" volume containing 46 reproductions, 12 in full, authentic color, suitable for framing. Comprehensive biography. *Pub. at $4.75.* *Only* **1.98**

6399. CERAMIC ART OF CHINA.
By William Bowyer Honey. The first full survey of the whole vast field of Chinese and other Eastern ceramics from earliest times to the present, this work is designed to broaden our appreciation of a remarkable and venerable tradition. *Profusely illustrated in color and black and white. Pub. at $12.50.* *Only* **7.49**

5639. THE ART OF FAR LANDS: Over 200 Illustrations, 32 in Full Color.
By W. & B. Forman. Here, in one volume, are the vigorous bronzes of Asia Minor, the fragile porcelains of Persia, exotic statues of India, subtle figurines of China and the unbelievably delicate art of Japan; a sumptuous treasury of Asiatic art including fold-out pages and explanatory text. Decorated slipcase. 10" x 13". Imported. *Special* **12.95**

6752. EL GRECO.
By Stuart Preston. Large 10¼" x 14" volume containing 46 reproductions, 12 in full, authentic color, suitable for framing. Comprehensive biography. *Pub. at $4.75.* *Only* **1.98**

4492. FACE OF PARIS.
By Harold P. Clunn. A unique book about a unique city—beautiful, busy and gay, the heart of France. Here, in the flowing text and 64 *pages of finely reproduced plates*, is all the beauty, majesty and magic every lover of Paris will recognize. And for those who do not know Paris, this book is without equal as an introduction. Over 300 pp. *Pub. at $7.00.* *Only* **2.98**

7052. ALBRECHT DURER: Complete Woodcuts.
Ed. by Dr. Willi Kurth. *Illustrated with 346 woodcuts.* This volume contains all the woodcuts Durer ever made—one of the greatest artistic achievements of all time by one of the recognized masters of the woodcut, particularly on sacred themes. 9" x 12". *Pub. at $7.50.* *Only* **3.95**

6341. POMPEII.
By Amedeo Maiuri. 128 masterful photos and comprehensive English text make this a valued addition to your library. The story of the famous city which, after being buried under volcanic ash for centuries, was finally disinterred after 200 years of toil by students and workmen. Imported from Italy. Hard cover. *Pub. at $6.00.* *Only* **2.98**

6268. MEDIEVAL COSTUMES, ARMS AND WEAPONS.
By Eduard Wagner. Art students, designers, collectors and scholars will find this large, profusely illustrated sourcebook of inestimable value. The extensive, well-written text is fully documented and authoritative; the hundreds of plates (wash drawings in color and monochrome) present a pictorial panorama of the social and military fabric of an entire century from 1350 to 1450. Here are the daily and court costumes, work clothes and ceremonial dress of prince and commoner; the weapons, uniforms and armor of foot soldier and mounted warrior; the saddles, bridles and armor of his horse; and the pennants carried into battle. 209 full pages—each containing several drawings, including some in full color—are devoted to this fascinating graphic collection. Bound in natural linen; 10" x 13¾". Text in English. Printed in Europe. *Special* **14.95**

P-443. HIROSHIGE: Snow Gorge & Monkey Bridge.
Two exquisite silk screens on paper panels 13" wide x 30" long. One a snow covered pastoral scene, depicted in light blue, cool gray, brown and aquamarine, on a tan background. The other a masterpiece of the Ukiyo-ke school, with figures, vaulted bridge, sapphire blue river, village and distant mountains. *The pair, pub. at $10.00.* *Both, only* **1.98**

5175. DUTCH STILL-LIFE PAINTING.
By Ingvar Bergstrom. A scholarly work of international repute, this perceptive history discusses the origins of Dutch still-life painting and examines its creators during the golden age of Dutch art—the 17th century. *239 plates, 8 in full color*, reproduce the work of Bosschaert, de Gehyn, Heda and other masters. Index, bibliography. 330 pp. 8¼" x 11". *Pub. at $17.50.* *Only* **9.98**

6178. MICHELANGELO and His School.
By Carlo Gamba. 112 full-page gravure plates of works by Michelangelo, Bronzino, Zuccari, Del Piombo and others, and a 47-page critical and historical introduction. A Rombaldi Edition, printed in Paris. French text. 9" x 9⅞". *Pub. at $6.50.* *Only* **1.98**

6366. TIBETAN ART: with 112 Illustrations, 84 in Color.
By Lumir Jisl. Photos by V. Sis & J. Vanis. A handsome, authoritative, comprehensive book, covering every aspect of Tibetan art; painting, sculpture, architecture, engraving, embroidery, carving, brocade, etc. The illustrations are beautiful, and one of their noteworthy features is the inclusion of paintings and sculptures never before photographed. *Pub. at $20.00.* *Only* **9.95**

5177. RAPHAEL.
By Oskar Fischel. A monumental, two-volume biography and study, by the world-famous art historian and scholar, of the fundamental and essential meaning of the life and art of the "Divine Raphael". *Vol. I* gives a complete critical account of all his works—paintings, drawings and architecture; a sensitive biography and a complete *catalogue raisonne. Vol. II* contains 302 reproductions. 7⅞" x 10". *Pub. at $25.00.* *2 vols., only* **9.88**

6485. ARTS YEARBOOK #1.
The first in an annual series of brilliant art books. Distinguished articles on Primitive Art, Modern Art at the Turn of the Century, "The Eight", Old Masters, Pre-Raphaelitism to Bloomsbury, Discovery of Primitive Art. Profusely illustrated, *24 magnificent color plates.* Calendar of Events 1890-1913. Hardbound. 9¼" x 12½". *Pub. at $3.95.* *Only* **1.00**

6310. THE HINDU RITUAL OF LOVE: KAMA KALPA.
By P. Thomas. An erudite and detailed survey concerning marriage, morals, women, the art and science of love, and sex symbolism, prevalent in India from remote antiquity to the present day. This monumental history is supplemented by a magnificent gallery of 100 plates and a color frontispiece of temple sculptures and paintings depicting the pleasures of the senses as expounded by Kama. 9⅛" x 11½". **12.49**

P-462. Chinese Ink Drawings: CATS.
A saucy pair of felines skilfully drawn in the remarkable Oriental tradition that reveals with just a few brush strokes the very essence and inner characteristics of the living creature portrayed. Wonderful Chinese calligraphy in red and black running parallel to the pictures. 21" high x 13" wide. *Pub. at $10.00.* *The pair, only* **1.98**

7260. MASTERPIECES OF WORLD ART: with 224 magnificent reproductions in full color. By Wolfgang Braunfels.
In this one volume are the great paintings of all nations and all ages—Egyptian frescoes, Greek vase paintings, early Christian and Romanesque mosaics and illuminations, paintings of China and Japan, the Renaissance in the South and North, the Mannerists, the 19th Century and such modern masters as Picasso, Klee and Rouault. Paintings reproduced from numerous European and American collections; full annotations on artist and period plus chronological listing for each. This unique volume, a veritable art library in one 9¾" x 12" book, is a delight to own. Printed in Italy. 264 pp. **12.95**

ORDER BY MAIL WITH THIS COUPON!

marboro Dept. AN-284
131 Varick Street, New York 13, N. Y.
Please send me, postage prepaid, the books and prints circled below.
☐ Enclosed find $....... ☐ Send C.O.D.
Minimum Mail order $3.00.

4024 4492 5175 5177 5543 5549 5639 6174 6178
6263 6266 6268 6310 6341 6366 6396 6399 6485
6556 6617 6656 6751 6752 6753 6760 6763 6765
6768 6769 6771 6772 6973 6974 6975 6976 6977
7052 7055 7157 7178 7260 7261
P443 P456 P461 P462 P463 P464

Name__________
Address__________
City______ Zone____ State______

New York residents add 3% city sales tax. A few cents extra for C.O.D. Add 25c per title for deliveries outside U.S.A. and possessions.

GUARANTEE: If not satisfied, return order after 10-day examination and money will be cheerfully refunded.

Reviews and previews

Joseph Stefanelli [Poindexter; Sept. 22-Oct. 11], energetic young New York Action Painter, is a natural who can make a color area sit on the canvas like the crust of the earth on its core. The drama of his recent work is the search for the structure of experience in its most intense state which, for Stefanelli is sex—its symbols, organs, emotions, locale and meanings. Unafraid of taboos, these pictures are not erotic for the sake of shocking; because of their concern with structure they are not indulgent or "decadent." Stefanelli explores the brink between the conscious and the subconscious with the cold and hot passion of a Freud. Earlier works are more vague and somber. Small, flat pictures, painted later, are clarifications of details, a specification of symbols and an attempt to fuse them with gesture. In the newest work, the sexual imagery is boldly articulated, illuminated in vivid colors which are also their emotional equivalents. *Prima Donnas* is a half-awake reverie; the space is of the studio; a light purple rectangle in the lower right swings in and out on its bottom edge as floor and as a plane on the surface. Black hour-glass silhouettes loom in the grey background. A vertical, luminous orange stripe with black anatomical symbols is the focus of awareness. The triple distillation of gesture, symbol and structure gives conviction to Stefanelli's work. $175-$1,000. I.H.S.

Hilaire Hiler [Collectors; Sept. 16-Oct. 4], veteran theorist on color and founder of "Structuralism," attempts to rationalize design components in the way that musical elements have been systematized. Hiler is concerned with "how to": achieve absolute black; maintain a uniform grey content; paint with red and green; etc. His geometric paintings and wooden "structiles" consist of chromatic progressions of small color-forms. Although landscape, cities, outerspace is suggested, the effect of these pictures is fundamentally didactic. $300-$1,800. I.H.S.

Three Chinese masters [Mi Chou; Sept. 9-27] include Chi Pai-Shih, a bold innovator who died last year at the age of ninety-seven. His paintings of flowers and shrimps are a delight—the perfect blend of earthiness and delicacy. Hsu Pei-Hung, who died in 1953, studied in Paris and helped introduce Western art into China. The best of his scrolls, however, are those that show the least Occidental influence. In these, freely brushed horses with virtuoso blurred manes and tails gallop nimbly across the paper. Chang Dai-Chien, the most traditional of the three, shows characteristic Chinese flower and mountain scrolls. Prices unquoted. I.H.S.

Seymour Fogel [Knoedler; Oct. 7-25] from Austin, Texas, paints large canvases with one predominant color—usually blue or brown—in which little patches of bright complementaries are spotted. The forms are arranged in a kind of symbolic structure, but, basically, this work is wide-open-spaces abstraction. In nocturnal pictures, for instance, the blues are dusty; the color dots, town lights; the mood is of the "Midnight Special." Fogel attaches a streamlined body to the good old American-Scene flivver. Prices unquoted. I.H.S.

Chinese folk art [Meltzer; to Oct. 18] is an exhibition that must seem, to Chinese, almost offensive. An exhibition in Peiping titled "American Folk Art," and consisting of Tooneyville, Moon Mullins and Dick Tracy comic strips, might have a similar effect upon visiting Americans. Yet both kinds of art are omnipresent in its respective sphere, and the images of both represent very real things to large numbers of people. To us this kind of lowbrow Chinese art seems exotic and stimulating, like Shanghai jazz. These are the images of Men Chen Guardians of the Door, destroyed after use or thrown away, the Tsao Wang vestibule and fireside gods and all the other images used on special and festive occasions. Reproduced by woodblock and colored by hand in large numbers, it was never the quality of the image that counted, but merely the fact of the image. The Taoist and Buddhist faiths assert themselves with great vitality in this popular form. By contrast the Confucianist prints have a pale, romantic quality. But all three traditions can be stimulating and amusing. The exhibition itself is a vast abridgment of a sprawling, never-ending collection put together by Albert

Joseph Stefanelli's *Affair*:
"the search for the structure of experience"

Nachbaur, a French scholar, and his associate Wang Ngen Young. It is a tradition that began to expire under the Kuomintang, finding outlets for development only in advertisements, like the Tsao-Wang cigarettes, and now dying, it is said, entirely under Mao-Tse-Tung. Prices unquoted. L.C.

Daniel Dickerson [A.C.A.; Sept. 15-28], from Jersey City, has lived for extended periods in Mexico, India and Europe. When Dickerson paints people as he feels them, as in his Indian portraits, his works have a conviction lacking when he composes analytically, as some linear Mexican scenes. Recent canvases painted in New York are of city denizens and automobiles trapped in a semi-abstract web. Though not yet fully resolved, these pictures are sober communiqués of the war between man and the machine. $75-$500. I.H.S.

Tom Clancy [Contemporary Arts], Brooklyn-born painter of twenty-five, not long out of the Air Force and now living in California, had his first show here in 1956 and since then has graduated himself into the New York line that makes free with Cézanne's architectonics. Prices unquoted. P.T.

Giuseppe Napoli [Maria; to Sept. 30], a prolific artist who had two shows last season, offers cadaverous portraits in different mediums—oil on canvas, concrete on wood and self-hardening clay. Earlier, psychologically-deformed figures are now the scorched victims of Buchenwald and Hiroshima. These works are macabre but not repellent; the horror is too familiar. Pictures of lonely jugs in muted colors and new, experimental abstractions are also shown. Prices unquoted. I.H.S.

Seven self-taughts [Adam-Ahab; to Sept. 26] all over 47 are, in order of seniority: Joe McGraw, 75; E. J. Flemming, approximately 70; Lawrence Woodman, 68. McGraw's Moroccan landscapes are infused with a crude vigor. Flemming paints flowers for their beauty and for their symbolic values; i.e. a strange marriage between a rose-headed bride and a disembodied Goering-faced groom. Woodman takes his themes from Arabic poetry, circa 1000 A.D. The forms of his unaffected, "four-way" abstractions on braille paper are more definite; the colors, keyed higher than in previous paintings. Also noted were works by Harold Wacker, Francisco Bivona and Theresa Kahn. Prices unquoted. I.H.S.

Jurors show [City Center; to Sept. 29] consists of one painting each by the twenty-seven well-known artists who judged the competitive shows at this gallery last season. An impressive and varied group, its highlights are James Brooks' diagonal parade of red and blue forms across a black and white field; Perle Fine's slice of winter; Grace Hartigan's expansive, white *The Vendor*. Edwin Dickinson offers a ghostly villa and Reuben Tam, a massive ocean cliff. Milton Avery's portrait contrasts subtle yellows, oranges and blues. Also noted were characteristic paintings by John Hultberg, Sidney Laufman and George Tooker. Prices unquoted. I.H.S.

Inaugural group [Schainen-Stern; to Sept. 30] introduces a new gallery. Hilda O'Connell, a promising, young Action Painter, influenced by Willem de Kooning and Milton Resnick, gropes for an individual style. Her subjects—nudes, madonnas, snorting, rearing horses—are dissolved in the free handling of paint but leave their traces. H. Jack Schainen and Alfred Stern, both architects, collaborate in decorative constructions. Their colored, cast, sand forms, set in copper and brass frameworks, suggest schools of fish meant to swim in metal and glass lobbies. David Krieger's black and white compositions of angular leaf motifs are reminiscent of Capogrossi. Hugh Mandelert's small cartoon-gouaches are quaintly humorous. $35-$750. I.H.S.

Conrad Woods [Grand Central Moderns; Sept. 9-27], a talented, twenty-six year old artist, received his M.F.A. from the University of Illinois this year. In leather collages, visceral shapes are composed into figures or into the positive areas of foggy Abstract-Surrealist landscapes. In vigorous Action Paintings, the anatomical forms are influenced more by de Kooning. The newest canvases are again subdued; fluid central images of Matta-like plant and insect amalgams float in hazy grey or brown atmospheres. Woods needs to fuse the diverse elements in his work. Prices unquoted. I.H.S.

Alan Winston [Arts; Sept. 8-18] recently received a M.F.A. degree from Columbia University. His studies of city dwellers, reminiscent of Raphael Soyer, are situated in simplified, semi-abstract settings derived from Milton Avery. These promising paintings are familiar, but not commonplace. Prices unquoted. I.H.S.

Opening group [James; Sept. 19-Oct. 9] of pictures by gallery members includes a painting of a garden scene by Gerald Samuels in which shady purple-blues are set off against cool oranges. Alvin Most's blue and brown *Rocks and Ocean* is lyric and sad; Irving Seidenberg's picture of the same subject is grim and Expressionistic. William Freed's *Red Swept* combines swift-moving paint with deft Futuristic effects. Also noted were canvases by Margaret Bartlett and Miriam Raeburn. Prices unquoted. I.H.S.

George Biddle [Babcock] recently exhibited paintings of Haiti and an illustration of the *Legend of Sleepy Hollow* which have more remoteness from personal experience than even the illustrations for a travel folder. The daily life of the Haitians fall into decorative *tableaux*. The people and the sheep are like lay figures of an artist's studio, arranged in various postures, but all the same person or animal. Each person is real only in so far as it embodies its model, which seems itself to have been a conventional creation at several removes from life. The textures and colors are ceramic, each in itself pretty, but in combination they have the deadly consistency of the color schemes of tapestries in furnished rooms. Prices unquoted. F.P.

Cock van Gent [Graham; Sept. 15-Oct. 4], a Dutch-born, American citizen, has lived in Mexico on and off since 1951. She finds Nazareth in Tehuantepec. Her Madonnas and Child are placid, partly from religious conviction, partly from the resignation she finds in the Mayan people. Ethereal color-dabs are set off against the earthy roundness of her subjects. The paintings are repetitious, but there is in them a sincere regard for religion and for the primitive Indians. Prices unquoted. I.H.S.

Salvatore Casa [Panoras; Sept. 22-Oct. 4], who worked with Corbino at the Art Students League, has been painting in Mexico. Although done in several different ways, these non-representational paintings tend to have one thing in common—the fractured appearance of broken glass with an under surface showing through as another color. *The Forest*, an almost Baroque venture in blues, reds and blacks, has considerable impact. Prices unquoted. L.C.

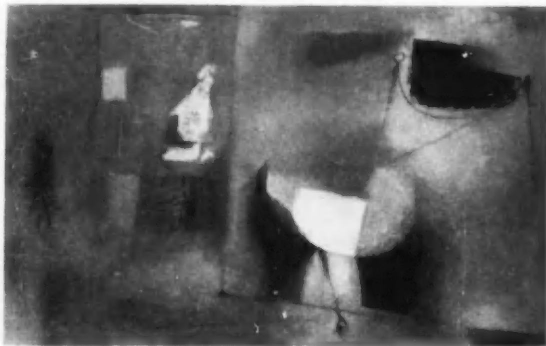
Raymond Georgein [Berry-Hill], who showed in New York for the first time, is a Basque who lives near Bayonne, on top of a mountain from which he imagines the horror of big cities, the way Kafka imagined "Amerika" from Prague: a spectral population is menaced by merciless, blind, windowed skyscrapers slowly advancing, or by stairs or cellar vaults going into the infinity of nightmares. All this takes place under a mawkish melodramatic light, reminding one only faintly of "metaphysical" painting. Prices unquoted. E.B.

Alvin C. Sella [Crespi; to Sept. 24], Art Director of Sullins College in Bristol, Va., shows semi-abstract portraits and Mexican landscapes in which forms are delineated in thin, black lines, and tonal colors are pleasingly subdued. $100-$600. I.H.S.

Ted Haseltine's [Wittenborn] recently avowed "search for a creative image regardless of the material" is sometimes tentative but at others felicitously achieved. Taking black as the keynote of his boxes, he deploys

Giuseppe Napoli's *Figura*, plaster: "macabre but not repellent"

Reviews and previews continued



Remo Farruggio's *Vela Rossa:* "the hot Italian sun burns"

in their illusive depths and visionary cubbyholes such things as hatpins, costume jewelry, nails, prints and driftwood for décors of restrained elegance. Prices unquoted. P.T.

Affandi [World House], recently-appointed director of the Asti Academy in Jogjakarta, Central Java, and a painter with a European reputation, has emerged in recent years as a leader of avant-garde painting in Indonesia. His career has been intimately associated with the struggle of the Indonesians against the Japanese and against the Dutch. Self-taught, he began painting, with house paint on brown paper, pictures or posters to be held aloft in political demonstrations. More recently, he has studied on an Indian government scholarship at Tagore in West Bengal, and worked in Europe. He has blossomed into an Expressionism which indicates a complex of influences, all of them European. He paints without brushes, drawing directly from the paint tube on surfaces previously stained with color. Almost all his paintings have vitality and impact. But the thing that is most interesting about these drastically emotional images of cafés in Paris, St. Mark's in Venice, a *Street in India*, a *Nude in India*, is the fact that they come from where they come. Java is a Moslem-Hindu culture, nominally Moslem with Dutch influences, and under the Dutch what painting there was was of the most aridly European-Academic sort or much diluted versions of Asiatic styles coming originally from China but via Bangkok. It is interesting that in the twentieth century a nationalistic art should have taken the road of action-painting, and that the private feelings of the artist should have taken precedence over subject. And it is interesting that seeds sown by van Gogh, Ensor, Nolde, Kokoschka and, at least in technique, Dufy, should have found so fruitful a soil in Asia. $350-$700. L.C.

Domingo [de Aenlle; Sept. 15-27] shows oils, New York mesa-scapes evolving from Tamayo-type articulations of climbing joints. The pictures center a hard vacant image, which might be a mountain range or a door. Only occasionally does his paint activity explode, to most purpose in one that flashes orange lightning around its brown-black image. Prices unquoted. J.S.

A new gallery [Riley; Sept. 8-26] expectedly emphasizes its "stable." There is variety, perhaps too much; however, some engaging talents manage to register. The best, to this viewer, are: Robert Bucker's gradual-toned flat paneling; Marie Paneth's amusing *Pot de Chambre;* Lichtenstein's well-managed open spaces; David Owens' blend of mosaic, burnt wood and oxidized-copper; Terasaki's abstract fantasy. $150-$3,000. P.T.

Contemporary Americans [Kottler; to Sept. 13] include Jack Drummond's sweltering pictures of country bridges, and Alex Tscherjawski's intense Expressionist interiors and still-lifes in high-keyed colors. Prices unquoted. I.H.S.

Remo Farruggio [Heller; to Sept. 20], veteran New York artist, visited his native Sicily in 1956-58. His paintings range in style from sensuous nudes to Abstract-Impressionist landscapes. The hot Italian sun burns into all of these works. The countryside seems to wait for its rise or is melted by its heat into shimmering rectangles; its after-glow lurks in the purple shadows of night scenes. Yet the sunlight in these pictures is never amorphous; the delicate sensations it produces are expanded into definite forms, which, though they appear to hover about, are fixed firmly on the surface. Prices unquoted. I.H.S.

Varied abstract [de Aenlle; to Sept. 15] work includes Jacques Douchez' spun-aluminum-finish Veo-Plastic oil; Jose Bermudez' scorched paint-collage; and, outstanding among the figurative canvases, Boris Lurie's "found" couple embracing. Prices unquoted. J.S.

Four-man show [Avant-Garde] recently included Evelyn Eller's energetically brushed abstractions; her *Italian Night*, with its beautifully juxtaposed turquoises, purples and blues, maintains a successful tension of forms. Mark Goldhammer's *Cool Light* is an amorphous tumbling of thinly-washed turquoise half circles, scumbled with whites and browns. Helen Weller's canvases are made up of short, thick strokes going every-which-way. Harold Anschel is surest at work in thin washes. $250-$400. J.M.S.

Elli Zimmer [Contemporary Arts], a New Yorker, has been seen frequently in the rest of the U. S., and recently offered a follow-up of her first show here in 1955. Equally earnest and unpretentious, she paints what she likes best to imagine and this takes the form of recomposing nature's units. Prices unquoted. P.T.

Grete Schuller [Sculpture Center], Vienna-born sculptress who studied with Zorach in the U. S., arrived here in 1941. Like the school of Flannagan, di Spirito, etc., Miss Schuller is good at finding the smooth, soft, cozily complacent animal forms surely present in the natural chunk. The rich tint and surface of her various polished and unpolished stones (including marble, onyx and alabaster) enhance a strict range. Prices unquoted. P.T.

Rolf Dürig [Sagittarius], a young man from Berne, widely traveled and celebrated abroad, appeared here for the first time with oils dipped freely into bright Fauvish color; landscapes, corridas and still-lifes are flamboyant with a swirled, directionless energy. An unsettled urge for Parisian semi-Cubist refinement struggles with a taste for opulent mid-European peasant decor and color. A *Carnival à la Vitelloni* tends toward discipline and less display of insouciant showy power. Prices unquoted. E.B.

Robert Watts [Delacorte; Sept. 8-27], who teaches at Rutgers, has his first show of sculpture. Welded scrap-metal constructions which ape those of David Smith and Richard Stankiewicz have little strength or wit. However Watts does manage to make decorative old junk and rusted metal that looks like dirty cardboard. Prices unquoted. I.H.S.

Edward Blas [Panoras; Sept. 6-20] former student of Jimmy Ernst and Nicholas Marsicano, has his first one-man show. He paints with sheets of color as though he had poured enamel paints down windows through which something (a landscape perhaps) shows indistinctly. Prices unquoted. L.C.

Nina Winkel [Sculpture Center], German-born sculptress who spent ten years in Paris before settling in this country, had New York one-man shows in 1944 and 1947. Working in bronze, terra cotta and pewter, she belongs to the daedal school of plastic mass, doing generous-limbed men and women of formalized block or curve in "grand" rhythms. Despite occasional eloquence, something monotonous and inarticulate inheres in these figures, which lose something of their heroism by their small scale. Prices unquoted. P.T.

Joyce Hoyt [Sagittarius] amuses himself with imposing gay, highly decorative pen drawings or washy splashes on patient old prints and faded Victorian photographs. Prices unquoted. E.B.

Hartwell Priest [Pen and Brush] is a draftsman and skilled lithographer and observes the unfolding in dark woods of *Indian Pipes*, or of leaves and flowers, with delicate care. However when she handles semi-abstractions in color prints, she becomes slightly vague and drier. Prices unquoted. E.B.

George Cherepov [Grand Central; Sept. 29-Oct. 10], born and bred in Europe, has adopted the American scene in pleasant, homespun portraits and landscapes of New York, Connecticut and Maine [prices unquoted] . . . **Loretta Bomba's** [Arts; Sept. 19-29] slick, black-and-white paintings of Mexican natives are composed in linear patterns [prices unquoted] . . . **Hughie Lee-Smith** [Petite; Sept. 20-Oct. 11] shows chilly, wind-blown land- and cityscapes in which wander desolate people [prices unquoted] . . . **Helen Chamberlain** [Barbizon], who studied at the Chicago Art Institute and Art Student's League, offered bright watercolor portraits and floral still-lifes [$45-$90] . . . **Natalie Evelyn Gaines** [Crespi; Sept. 8-24], in her first New York show, models pensive, slender limbed figures that seem to come out of Lehmbruck [prices unquoted] . . . **Vivienne Thaul Wechter** [Crespi; Sept. 29-Oct. 11] shows loose Abstract-Impressionist paintings of landscapes, towns and people [prices unquoted] . . . **Invitation group** [Arts; Sept. 10-21] includes semi-abstractions by Miriam Wills, Action Paintings by Mike Leff and Abstract-Impressionist canvases by Blossom Folb [prices unquoted]. I.H.S.

WINSOR & NEWTON'S ARTISTS' COLORS AND MATERIALS

Choose Winsor & Newton's products and get that extra value, IMPORTED quality—at prices you can afford. They bear a name that enjoys complete acceptance the world over—the brand that has been considered THE standard of quality for over 125 years. This reputation comes from an unbroken record of giving complete satisfaction.

It costs no more to get the best. See your local dealer.

**902 BROADWAY
NEW YORK 10, N. Y.**

Canadian Agents: THE HUGHES OWENS CO., LTD. Head office, MONTREAL • Californian Distributors: THE SCHWABACHER-FREY CO., SAN FRANCISCO

it was done with HIGGINS INK

Drawings from "Ink Drawing Techniques" Courtesy of the artist.

HENRY C. PITZ' illustrations of dashing adventure have captured the imagination of three generations. His keen dramatic sense is expressed through many techniques. Master of both brush and pen, he displays vigor as well as sensitiveness in his forceful delineation of character coupled with a studied thoroughness of historical detail. His work indeed wins commendation for versatility and superb excellence.

Naturally enough, the tools he uses measure up to his own high standards of achievement. Throughout his long and distinguished career he has used Higgins Ink which, too, earns distinction for its "versatility and superb excellence."

**The basic art medium
Since 1880**

At art and stationery dealers everywhere

HIGGINS INK CO., INC. BROOKLYN, NEW YORK

Amateur standing

Aerial perspective, 2

To explain the techniques of aerial perspective from its inception in the Florentine Renaissance to the present we have chosen an egg for our subject, and we shall endeavor to interpret the means by which its form would have been visualized by the artists of different epochs. We previously discussed how the primitives in their art visualized the egg as a flat outline without modeling. This is in direct opposition to the Renaissance artists, who would have interpreted the egg as a three-dimensional object existing solidly in space, like a piece of sculpture. To release the form from the flat picture surface and make it appear three-dimensional, a system of modeling had to be devised. Observing that in nature objects are recognized by the play of light and dark upon them, the first Renaissance painters *rounded* the flat form by a system of shading which gradually darkened to the form's outer sides from a fully highlighted center. We may illustrate this kind of modeling with a blank sheet of paper which, when lying flat is uniformly white, but when bent back to form a cylinder, its sides gradually darken as they recede from its fully illuminated center. Thus shaded, an object in a painting appears to exist solidly in the round, detached from its background. This system, which I shall call *sculptured modeling* in distinction to chiaroscuro, was implicit in Early Renaissance art, and persists even to Michelangelo, despite the shadows which he superimposed upon his forms, for shadows to the Florentines always remained incidental to the basic sculptured concept.

Throughout the Italian Renaissance the struggle between sculptured modeling and chiaroscuro persists, with sculptured modeling disappearing more and more into chiaroscuro as we approach the Baroque, when sculptured modeling became finally extinct as a technique, not to be employed again for centuries, until it was revived and became identified with the Neo-Classicism of Ingres. Late in life Renoir also defied the all-prevailing chiaroscuro conventions and adopted the classic mode, incorporating into his own classic style the advanced aerial perspective principles of Impressionism. Modigliani likewise returned to the more severe linear style of Botticelli and the early Florentines; and Léger and Picasso (in his classical phases) employed this basic procedure for pure form.

However, on returning to the Baroque painters, we find them in the process of gaining final emancipation from the Renaissance by crystallizing the techniques of chiaroscuro into a set system. To explain what has now happened we again resort to our model, the egg. Turning once more to nature for study, the Baroque painters had developed a renewed interest in the *appearance* of objects. In studying the egg, for example, they observe that its illumination is not constant, as it appears in sculptured modeling; indeed the lights and darks upon it change not only with continual modifying lighting conditions, but also with every new position. But we must not move our egg too much about, for, historically, concepts and techniques of form evolve one step at a time.

In the next phase, with the Baroque painters, we place our egg upon a table in a darkened studio, illuminated by a skylight, with a strong beam of light from above. The egg now assumes a startling and dramatic appearance. Its illuminated side stands out in bold relief against the dark background, with the opposite side lost in total darkness (shadow) which extends to the table. To interpret form in these conditions the artists devised a system of painting in broad *planes* of light, halftone and dark shapes, with the shadows regarded as *negative* spaces, flat voids of darkness within which a distinction of form is lost and delineation disappears.

Sir Winston Churchill's *Landscape with Sheep*, from his touring one-man show.

Prince Rupert's *The Standard Bearer*, among "Prints by Persons of Quality."

Form thus illuminated by an *external* light source and rendered in broad planes of light and dark defines the chiaroscuro concept of form, of which Rembrandt, in his latest works, was the greatest exponent. Better to understand how profoundly painters worked within the idiom of their times, we may assume that Rembrandt would never have considered taking the egg out of doors to study its appearance in full sunlight. On the contrary, many painters of this school painted figures in the dramatic settings of night illumination, and it was within such confines that the Baroque painters in the main functioned. In early Baroque paintings edges are still hard and sharply delineated, but in the great late Rembrandts they magically merge with the background in rhythmic lost-and-found modulations, form and background merging into one identity. Chiaroscuro painting, which became identified with the Romantic movement, also was the form rendition of Goya and Daumier. It was likewise the source from which Turner evolved and, in modern painting, indirectly links with Rouault.

Prints by persons of quality

Current with the now famous Churchill show held earlier this season at the Metropolitan Museum of Art, was an exhibition of prints by distinguished amateurs of the past in an adjoining room. Part of the Museum's permanent collection, these prints were exhumed from its vast archives to demonstrate that amateur art is by no means of recent occurrence. It was once a mark of quality to have a drawing master as well as a riding master, and one learned to draw as one learned to write.

The Metropolitan Art Museum's show included skillful lithographic portraits of his relatives by the Duc de Montpensier, etchings in the classical vein by the Duc de Chartres (1725-1785), etchings of peddlers by Lord Bolton (1746-1807) who gave to his sitters whatever money he received from his etchings (contemporary amateurs please note), a charming Boucher-like etching by Madame de Pompadour, a fragile attempt by the Grand Dauphin, son of Louis XIV, and an excellent etching by the cultivated Marquis de Montmervail.

An outstanding early amateur etcher was John Clerk of Elden (1728-1812), who was said to have made enough money at the age of forty-five so that he could retire and devote all his time to the craft, in which he was classed as an amateur only because he refused to etch for money. Also included were facile pen sketches by self-taught Victor Hugo, who worked with quill, pencil, burnt matches, coffee—anything he could lay his hands on; there was a Turneresque *The Lake of Zug* by Ruskin, who considered himself an amateur artist and refused to sell his work; and finally, there was a print by possibly the most distinguished amateur of all, the soldier and statesman Prince Rupert, nephew of Charles I of England, who in Germany learned the mezzotint process from its inventor Ludwig von Siegen (also a soldier), and introduced the process to England.

Sir Winston Churchill, vacation painter

The thousands who stream daily through the traveling exhibition of paintings by Sir Winston Churchill attest to the prestige of this most famous of living amateurs.

Sir Winston is a zestful painter, whose exuberance overrides his gropings in draftsmanship and techniques. He does not venture into, indeed he appears not to acknowledge, contemporary art. Apparently unassailed with doubts about the correctness of his approach, he takes joy in the conventional and the picturesque which he revitalizes with health and personality. His approach may not be of the moment, but he is not old fashioned in that he gives spirit and vitality to what he does.

His is true vacation painting, done during periods of rest on the Riviera or at his country house. Such painting is a resuscitating act, a physically and mentally recuperative process of basking in an all-pervading light, which he tries to capture upon the canvas. There are many amateurs who may be more venturesome with paint than Sir Winston. Some in this country are more attuned to the new forms which have vitalized our century. But none takes greater pleasure in the very act of painting, or breathes greater joy into the work. His pictures, warm in color and sentiment, are pertinent as the expression of an indomitable spirit. Calm with confidence and self-assurance, they may well serve as an example to those who venture fearsomely in art, and change directions with every passing influence. Apparently imbued with the correctness of the traditionally conservative, in bold statement, generous application, and with a touch of poetry, Sir Winston seems to declare that "all is right with these most stalwart of conventions." Indeed his pleasure and joy in the act of painting can make even such conventions palatable to the modern taste. Thus has Sir Winston sought refuge from his world involvements, and found health and peace in nature's world, as revealed by Monet and Cézanne. **Aaron Berkman**

Coming auctions

September-October announcements

The most important auction now in the offing will undoubtedly be the sale of seven Impressionist and Post-Impressionist canvases from the estate of the late Jakob Goldschmidt of New York, at Sotheby's, London [see p. 37].

In New York, Parke-Bernet opens its season with French antiques and furniture from the estate of Hope Norman Gardner of Old Westbury, L.I., Agnes M. Carpenter and others, on September 25, 26 and 27, after being on view from the 20th. This will be followed by American eighteenth-century furniture, china and silver, also Chippendale and Early American mirrors, on October 3 and 4. These will be on view from September 27. On October 10 and 11, Part Two of the estate of Lilian J. Ulman, the Tarrytown, N.Y., antiquarian, will come under the hammer.

Banner year in New York

Both here and abroad the 1957-58 auction season has been an exceptionally active and successful one, with a consistently high level of prices in many different fields. The lion's share of attention has of course gone to the Impressionists and Post-Impressionists, forcing prices up in many cases to fantastic levels. Leslie A. Hyam, president of the Parke-Bernet Galleries, stated in his annual report that "it was not by chance that the largest total ever realized for a single session occurred on November 7, when sixty-five modern French paintings from the Georges Lurcy collection brought $1,708,500. For the past ten years works by the Impressionists and Post-Impressionists have climbed steadily in value. Major examples are no longer easily procurable and are becoming more and more scarce . . ."

Total sales at Parke-Bernet for the season, despite the economic recession, reached the all-time high of $7,244,547, with $2,221,355 from the Lurcy collection alone. "French eighteenth-century cabinetwork, European and Chinese porcelain, early silver and Americana continued in high favor . . . No new trends were discernible except a revival of interest in Japanese prints as evidenced in the sale of the Charles J. Morse collection," noted Mr. Hyam. The highest prices in paintings at the Galleries were: $200,000 for Renoir's *La Serre* (bought by Mr. and Mrs. Henry Ford, II); $180,000 for Gauguin's *Mau Taporo* (bought by Alexis Goulandris); $95,000 for Lautrec's *Aux Ambassadeurs, Gens Chics* (bought by Carstairs); $92,000 for Monet's *Woman in a Garden*; $70,000 each for Vuillard's *Aux Tuileries* and Bonnard's *Still-life with Cat*; $62,000 for Lautrec's painting for the famous poster *Aristide Bruant aux Ambassadeurs*." The highest price for an old master was $16,000 for Corot's *Italienne de Profil*. A spot check in other categories—particularly antique furniture and decorations, reaching a total of over three million dollars at Parke-Bernet this year—reveals values equaling, if not exceeding those of recent years: $29,000 for a Louis XV Sèvres porcelain *soupière*; $28,000 for a pair of Louis XV carved, painted and gilded commodes by François de Cuvilliès; $25,000 for a suite of three Louis XVI cabinets by Adam Weisweiler; $16,000 for a pair of Meissen reticulated porcelain ewers with bronze doré mounts; $7,000 for three groups of George III gilded silver dessert plates by Paul Storr; $5,400 for a Paul Revere silver fluted sugar urn; $4,500 for a Massachusetts Chippendale chest of drawers. In Oriental art, four sales netted a total of $317,727. A Ch'ien Lung coromandel lacquer screen brought $5,700; a rare Javanese bronze statuette of Locana, $3,600; an Imperial *fei-ts'ui* jade bowl, $3,500. The Charles J. Morse sale of Japanese prints mentioned above brought a total of $33,000, including $3,000 and $3,100 respectively for two rare "primitive" courtesan prints by Kwaigetsudo Norishige.

The Plaza Art Galleries, reported a similarly successful year, realizing a total of $2,033,926, about equalling its previous year's record.

London's prices high

In London the values accorded the modern French compared favorably with those in New York. At Sotheby's March 26 sale of Impressionist and modern art, Cézanne's watercolor *Portrait of the Gardener Vallier* reached the astonishing figure of $57,000; Lautrec's *Mme. Lili Grenier en Kimono Japonais*, $43,000; Seurat's diminutive oil study for *La Baignade*, $33,600, and so forth. London, still the mecca for old master drawings, can be depended upon for an occasional excitement in this field. This was provided last November when a sketchbook of forty-three pages of landscape ink drawings by Fra Bartolomeo was broken up and auctioned at Sotheby's. One drawing alone brought $23,520. In the same sale, a Rembrandt ink drawing, *The Anger of Saul*, went for $6,160. Bidding on old masters from the Chatsworth Collection, at Christie's in June, was on the whole more moderate, but still noteworthy: $23,520 for Sebastiano Ricci's *Marriage at Cana*, $16,170 for van Dyck's *St. Judas Thaddeus*, $12,760 for Colijn de Coter's panel painting. *The Enthronement of St. Romold*. In the decorative arts, a set of Adam chairs went for $21,168, a [Continued on page 59]

ART PROJECT: JOE AND EMILY LOWE FOUNDATION

TENTH ANNUAL

EMILY LOWE COMPETITION

Presented annually in the form of Cash Prizes to American artists

FOR PROSPECTUS WRITE:
WARD EGGLESTON, DIRECTOR
969 MADISON AVE., NEW YORK

Study painting at home under the guidance of world-famous painters

HERE'S a truly remarkable opportunity to study painting – at your leisure and in the privacy of your own home – under the expert guidance and enriching influence of America's leading fine arts painters.

These great artists *personally* supervise the Famous Artists School's special staff of Fine Arts painting teachers. Through these teachers, they pass on to you their personal philosophies and techniques as painters.

You learn everything you need know to paint skillfully and perceptively . . . everything from basics up to the most advanced professional techniques: The use of color – how to paint in oils, watercolor and other mediums–form drawing and still life–composition – perspective – portrait and landscape painting – painting the human figure.

Each painting assignment you mail to the School is constructively criticized by an artist-teacher who is an expert in the medium. He paints corrective suggestions in full color and makes helpful, detailed drawings. To these he adds a long, personal letter telling you exactly how to improve your picture. This elaborate criticism is yours to keep and refer to as often as you wish.

As a result of Famous Artists training, men and women all over America are getting richer rewards and satisfactions from their painting. Many have exhibited and sold their pictures for good prices. Others have qualified for interesting art jobs either part-time or full-time.

Free... Famous Artists Talent Test

To find out if you have art talent worth developing as a fine arts painter, send today for the remarkably revealing 12-page Famous Artists Talent Test. There's no cost or obligation.

BEN SHAHN
DONG KINGMAN
STUART DAVIS
DORIS LEE
ADOLF DEHN
FLETCHER MARTIN
ARNOLD BLANCH
ERNEST FIENE
WILL BARNET
SYD SOLOMON

FAMOUS ARTISTS SCHOOLS
Studio 824, Westport, Conn.
Send me, without obligation, your Famous Artists Talent Test.
Mr.
Mrs.
Miss .... (please print)
Address ....
City .... Zone ....
County .... State ....

PARKE-BERNET GALLERIES · INC

980 MADISON AVENUE · NEW YORK 21

Public Auction Sales

APPRAISALS FOR TAX AND OTHER PURPOSES

Sale October 16 and 17 at 1:45

CHINESE ART

The Notable Private Collection of the Late

BERTRAM S. BOGGIS

New York

Sold by Order of the Executors of His Estate

T'ang and other early pottery. Sung, Ming, K'ang Hsi, Yung Chêng and Ch'ien Lung celadon, blue and white and single-color porcelains. Bronzes and stone sculptures. Paintings. Textiles. Etc.

Illustrated Catalogue $1.00

On View from October 11

Sale October 18 at 1:45

FRENCH & ENGLISH FURNITURE AND DECORATIONS

AUBUSSON & OTHER TAPESTRIES

Belonging to the Estate of the Late

MRS. GEORGE E. RUPPERT

New York

By Order of the Executors

A small group of paintings including works by Hoppner, Sir Joshua Reynolds and David Morier, Oswald Achenbach, etc. Modern table porcelains, silver and glass; rugs and decorative objects.

Illustrated Catalogue 75¢

On View from October 11

► ***Enter Subscriptions Now for 1958 - 59 Catalogues*** ◄

ART SERIES covering furniture, rugs, tapestries, textiles, silver, jewelry, china, porcelains, paintings, prints, etc.

$18.00 — *Add 3% for N.Y.C. Addresses* — **$21.00** *Foreign Mailing*

BOOK AND PRINT SERIES — first editions, sporting books and prints, etchings, mss., autographs, etc.

$6.00 — *Add 3% for N.Y.C. Addresses* — **$8.00** *Foreign Mailing*

[DE LUXE CATALOGUES NOT INCLUDED]

LESLIE A. HYAM, *President*

LOUIS J. MARION, *Executive Vice-President*

ARTHUR SWANN · MARY VANDEGRIFT, *Vice-Presidents*

MAX BARTHOLET, *Secretary and Treasurer*

Editorial

The coming season, 1958-59

American museums seem to be becoming less concerned with exhibitions—especially of contemporaries—and increasingly with acquisitions and with programs for extending buildings or "facilities" (too often old movies for new members). This attitude, once a secondary characteristic, is now a major trend, as an examination of our "Coming season" *Editorials* of the past few years will indicate.

The transformation seems to be a result of the growing institutionalization of our museums: they want something more "permanent" than an out-of-print catalogue and beautiful memories. And nowadays any fragment or tenth-rate disciple piece, with its passport to the *Musée inimaginable*, can become part of our proliferating, provincial Anthologies of World History According to So-and-so (usually the museum's director or, even, restorer).

Along with this change, certain patterns of community enterprise between groups of museums are becoming established. And this suggests one possible way out of the dilemma—that the rather sleepy American Association of Museum Directors rehabilitate itself, and work to organize yearly exhibitions on the great themes, along the lines of the four international exhibitions already accomplished under the Council of Europe—the most recent, and by far the best, being the Rococo show at Munich [see pp. 18-23]. Such exhibitions, which do not travel but which becomes foci of studies, are held in different cities each year; by their concentration of authority they can secure the loans needed for a comprehensive effort. In America, they would set standards of quality and scholarship too often missing in the current fad for junketing shows and junky purchases.

As against the calcification of museums, there is an increasing liveliness among commercial dealers, most of whom are enjoying the art boom and looking for ways to become even cheerier. Firms in Los Angeles, Chicago and Cleveland are initiating shows of more than local importance; their New York colleagues are happy to take over the responsibility of museums for exploring the past and suggesting the future.

The advantages and drawbacks inherent to this Europeanizing situation are obvious; meanwhile activities in and around the American art world continually increase, with victories not always falling to the side with the biggest guns.

Outstanding among old master exhibitions is the superb one now opening in Edinburgh, then traveling to London, of Byzantine art; its importance breaks the purely American scope of this *Editorial*. The Toledo and Minneapolis museums are organizing a Poussin exhibition to celebrate important new purchases. A selection of Dutch master drawings will arrive at the National Gallery, Washington, D. C., next month, then go on a country-wide tour. The Detroit Institute of Arts is finishing its plans for a wide survey of Italian Renaissance decorative arts. Yale will test for "Art in Medicine."

The late nineteenth-century French—the $X00,000 pictures—will be stars in the most popular shows; a large van Gogh exhibition, with pictures lent from the Engineer van Gogh's holdings, will travel up the West Coast, opening at the De Young Museum, San Francisco. Gauguin is the subject of a major effort by the Chicago Art Institute and the Metropolitan Museum (Gauguin's friend Schuffenecker *"ce cher Schuff"*—will have his first American exhibition at Hirschl & Adler, New York). When it reopens in October, the Museum of Modern Art will display the fortunes in Impressionists and Post-Impressionists it recently has been given or promised.

From the earlier, less gilt nineteenth century will be exhibitions of Winslow Homer (at the National Gallery, later at the Metropolitan); Géricault (at Yale); the Romantic spirit will permeate the Corcoran's "American Muse" offering.

Large exhibitions for moderns include: Arp and Miro (Museum of Modern Art); Modigliani (Cincinnati, then touring); Dove (Whitney and Downtown) and Zorach (Whitney); Salemme (Institute of Contemporary Art, Boston, then traveling); Eilshemius (Artists' Gallery); Baizerman (World House). Group shows scheduled include: the Fauves (Dallas Museum of Contemporary Art); American sculpture (Museum of Modern Art); the Guggenheim prize competitors (Guggenheim Museum); the Carnegie prize dittos (at Pittsburgh); "Nipponism"—Japanese working Eastly in the West (Institute of Contemporary Art, Boston).

Less exhaustive, but not at all less interesting, will be exhibitions of: new Picassos (at Kootz and Saidenberg); de Kooning (Janis); Max Weber (Downtown); Sutherland (Rosenberg); the early Bombois (Perls); Balcomb Greene (Schaefer); Wyeth and Henry Moore (Knoedler); Nolan (Durlacher); Santomaso (Borgenicht); Rivers (de Nagy); Spaventa (Poindexter). . . . (As this is written, a number of dealers have yet to come back from the seashores and make their schedules public, so the listing includes only a fraction of gallery activity to come.)

The Metropolitan Museum will open its new Near East galleries in December. A big exhibition of Mayan objects, sponsored by the Peruvian government, will start a tour from the Nelson Gallery, Kansas City. The Boston Museum will re-examine the esthetics of primitivism, while nearby Hartford will watch 2,000 years of Chinese art.

Some collections, public and private, will be on the road. Hartford will exhibit its Anne Parrish Titzell bequest; the collection of fashion-designer Larry Aldrich will be shown at the Virginia Museum, Richmond; William S. Glazier's illuminated manuscripts will be part of a brilliant exhibition at the Morgan Library; John Newberry's drawings are coming to Knoedler.

Museums' own holdings will come to New York from the Rhode Island School of Design, Providence, to Knoedler; from St. Louis and the Corcoran to Wildenstein.

The Corcoran's trip is in celebration of its one-hundredth birthday; other anniversaries to be celebrated are: Springfield's (Mass.) [see p. 26], Oberlin's 125th, Kansas City's 25th and the Contemporary Arts Museum, Houston, 10th.

To close on a recherché note, the New York season will open with festivals in honor of art's newest and oldest uses, the former of painted refrigerators (at Wildenstein), the latter of voodoo (at Burr). T.B.H.

Miss Amy Putnam

Really a unique and lonely figure, Miss Amy Putnam—who died in her middle eighties at San Diego last month—was also far and away the most modest art collector or benefactor on the grand scale the undersigned has encountered over three decades. With her two maiden sisters (the senior of whom, Miss Annie Putnam, long an invalid, survives her), they were—all unusually cultivated women—the infinitely major benefactors and supporters of the Fine Arts Gallery of San Diego.

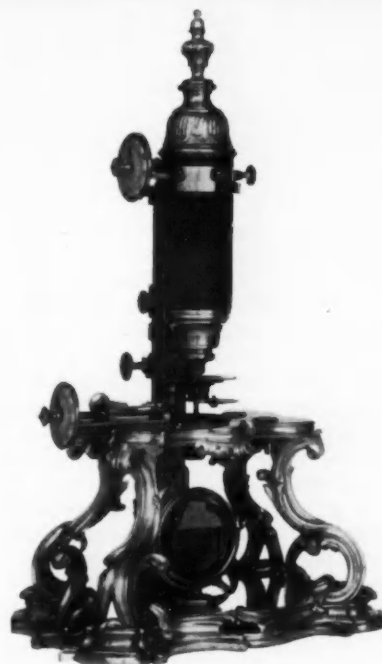
Guided chiefly by Amy Putnam, their always rigidly anonymous gifts, beginning about 1925, gradually gave San Diego easily the best collection of old masters on the Pacific Coast. Since 1952, with the establishment of The Putnam Foundation, these benefactions have taken on a more national and still more distinguished scale. The Foundation's present long-term loans to the National Gallery, the Metropolitan and the Art Institute of Chicago include masterpieces by Petrus Christus, Paolo Veronese, Pieter Brueghel the Elder, Rembrandt, Rubens, Fragonard, J. L. David and Corot.

In all these superb acquisitions, intended only to enrich this country esthetically, the self-effacing, purposeful generosity of Amy Putnam was the moving spirit. Always behind the scenes, avoiding personal publicity to the very last, it is safe to say she did as much for art in America as those whose names have appeared in print ten thousand times. Fortunately, her and her sisters' generosity lives on in The Putnam Foundation, which one hopes will now become a less anonymous memorial to an extraordinary American art lover. A.F.

By Jean Rouvier

Rococo: Reason's double game

The outstanding exhibition of the European season is the comprehensive assemblage of 1,233 eighteenth-century works of art, set in the contemporaneous frame of the Munich Residenz palace; from microscopes and libraries to architectural sculpture and elegant trivia, revealing the scope and the depths of the international style known as the Rococo; the show is current to September 15.



1 Microscope designed by Magny, bronze base by the Caffieris, ca. 1754, 20 inches high.
Kunsthistorisches Museum, Vienna

The universal language to which all cultivated minds in the eighteenth century aspired became the symbol of a game for them. Thus neither knowledge nor dreams, but almost a superhuman machine compelled all to be like jugglers or marionettes with visible articulations, capable of maintaining their balance in very difficult situations, considering the whole of life as a thing of ease and gaiety which obtains harmony by eliminating all forms of clumsiness. This way of thinking, contradictory, complex and audacious though it is, expresses itself with simplicity, restraint and charm, in elusive turns of speech, almost in puns, distinguished by a horror of false eloquence and of the pedantic tone of all judgments of good and evil. But in this very external comedy, wisdom simulates ignorance, with passions unchained and yet masked, full of folly and, at the same time, common sense. Yet signs of despair are visible through this pleasant construction of "good taste." Mme. du Deffand writes to Voltaire: "In spite of all these advantages, it would be better not to have been born, for we must all die; that is certain, and our nature rebels so much at the thought that before death all men, high and low, are equal." It was this double game of reason and reality which this "frivolous" society was bent to win, laying its stake on one card or on the other, hesitating between cynicism and sentimentality, to attain the ambiguous position of those who reject the truths of passion and nature, by the sheer fear of their possible supremacy.

How difficult to interpret the gestures of people conscious of living in a golden age but also, more or less, of being on the edge of a volcano. It is this whole drama of lives without privacy, full of inner responsibilities that are not admitted that Mozart's *Don Giovanni* and *Les Liaisons dangereuses* so clearly express. But after vexing its heart in the "games of love and chance," this fine society of courtiers rushed to applaud the *Marriage of Figaro*, in which Beaumarchais taught insolence and revolt against it. Gaily they dissociated themselves from what they represented. But France, the originator of frivolity, remained the only one to play the game to its bitter end; other countries continued their peaceful love-making and their collection of *objets rares*. But the collectors, in their passion for knowledge, did not search for the relics of the past, but for fresh curiosities, intended to enrich imaginations thirsting for novelty. This insinuation of the unknown into the immediate

2 Ignaz Günther: *Bellona*, ca. 1772, limewood, 80 inches high.
Bayerisches Nationalmuseum, Munich

A microscope on a sculptures base [1]—its lens peering through the undulating shell-forms that gave the international Rococo style its name (from *rocaille*)—symbolizes the 18th century's "double game," in which even severe masters like Günther [2] and Stubbs [3] delighted in wit.

3 George Stubbs: *Poodle in a Punt*, ca. 1756.
Collection the Earl of Shrewsbury and Waterford, Ingestre

present, in contrast to the atheism of the *Encyclopédistes*, created a dangerous visionary world, full of unforeseen romanticism, dominated by fate. Yet the imagination found pleasure above all in new discoveries. The civilizations of China, India, Turkey, Egypt suddenly became tangible and served as models. A new antiquity was disclosed in Herculaneum and Pompeii. And there were the latest revelations of science, magnetism, electricity, lightning conductors, Montgolfier's balloons ready to storm the heavens. Though the adventures in *The Comic History of the States and Empires of the Moon and the Sun* (by Cyrano de Bergerac, 1650), and *The Discussions on the Plurality of Inhabited Worlds* (Fontenelle, 1686), had been written in the seventeenth century, the strict reasoning of the *grand siècle* and its dramatic and pompous visions were more in contradiction to the needs for illusion of the eighteenth century than the *Praise of Folly* or the *Totentanz* of the Middle Ages. This same proximity exists for most frescoes of the Renaissance, so full of the fantastic, or for those fabulous portraits in which faces and hands were only clearly grouped masses of fruit and flowers. As in all ages of material prosperity, idyllic views of nature and ruins adorned the homes of those who were furthest removed from simple life. But in all this, the eighteenth century attained the summit of everyday eloquence, owing to its inordinate love of costly and unexpected detail, and to technical progress in general. New porcelains and ever more malleable stuccoes compelled bronze and even marble to express everlasting fragility. So the human spirit continued to overcome the difficulties of nature, to replace the mysteries

4 Würzburg tapestry: *Harlequin's Entry into Venice*, from designs by A. Pirot, ca. 1745. Würzburg, Residenz

of the heart by clarity and to become what it was learning. Everyone, in his horror of inexactitude, did away with distances that could not be measured, wished to realize the unknown, penetrate its sphere and assimilate the measure of all things. Each step taken in this vast work of reconstruction was the result of new knowledge. Operas, too, showed the descent of the Olympian gods to earth, as Christmas cribs and monasteries demonstrated theatrical explanations of metaphysics; the cycle of representation of the universe ending with a parade of bucolic pleasures. A supreme elegance cloaked this triumphant dismantling of things, or more exactly their revaluation, by those who were at the very centers of power, wanting a general change for the good of everybody. It was a total shift of the poles of the mind, whose sudden distrust in itself sought satisfaction in objective knowledge, instead of in divine contemplation.

In China, too, the fascination of precise and unknown things, such as European clocks and fountains—a present from the Jesuits—had almost converted the emperors to Catholicism. But, having no firm law on which to rely, this craving for sensation led to hesitation, like some abstract form of liberty, while truth and falsehood were crossing each other's path, unable to be kept separate. The fear of total boredom was enough to make men pretend indifference to death and love, and make them prefer to die at a ball rather than in their beds.

Exuberant floral ornaments masked the Palladian proportions of the façade. But the desire to dominate nature's most obscure secrets was transformed into an entrance to a grotto with shells

5 Venetian commode, ca. 1760.
Ca' Rezzonico, Venice

7 Giovanni Battista Tiepolo: *The Minuet*, ca. 1756.
Museo de Bellas Artes, Barcelona

6 G. P. Pannini: *Piazza Navona under Water*, 1756.
Niedersächsische Landesgalerie, Hanover

The game of art was part of the game of life, with Venice—ghost of a sea-power but a tangible pleasure-resort — the favorite "condemned playground" [**4, 5, 7**]. Harlequin and Harlequina kick bourgeois morality and Pantaloon out of the dance [**4**]. Annually in Roman summers the Piazza Navona was flooded, "an occasion of merrymaking for all classes." The wit of society mocked itself with a relentless savagery that would end in the unambiguous laughter at the guillotine.

patterning the walls, all framed in a rock-work of crystal, against a background of deep blue. At times lively music resounded there, the same music which had penetrated all hearts with the same rhythm, as no music before, in so many different nations.

Though living in company, the owners of castles were alone with themselves in front of their mirrors, always seeking their own reflection and their own escape. For them, in fact, life was a real flight through imaginary labyrinths, all the colorful artifices of lacquer, gilding, glassware and porcelain helping to build dream-palaces, and the passing of each guest adding to their own radiance, like a halo of reflections lit up by the least of gestures. In fact it was owing to the precious advice of these limpid mirrors that the slender ovals of impersonal faces were enhanced by monumental head-dresses, waves of ribbons and powdered curls, topped by a ship with sails spread. The dash of the storm and the waves enlivened ladies' dresses before the Revolution, doubtlessly to accentuate the placidity of their low décollettés and the tranquil beauty of the bouquets of flowers and feathers which elongated each elegant face. Indeed, the need for illusion beguiled a whole society incapable of direct feeling. Mme. de Pompadour ordered a little porcelain flower-garden to be installed in her boudoir and had it watered with the real perfume of each flower. And were not the breasts of Marie-Antoinette said to have been the model for cups of soft porcelain, while this same queen was seeking refuge in the artificial hamlet of Versailles, longing for real nature? So the need to live in fancy dress became general, and by a kind of Narcissism everyone sought his best reflection in his opposite —in *"le Huron"* or *"l'Ingénu"*— surrendering to him the keys to his greatest mystery, in this form of self-escape realizing the advantage of abdication, for acting with the illusion of simplicity was the best release from burdens of rank. All of it, even this strange solitude—which for distraction's [Continued on page 65]

8 Nicolas Lancret: *Fastening the Skate*, ca. 1745.
Nationalmuseum, Stockholm

9 Piranesi: *Interior of a Prison*, 1745, black chalk, pen and ink.
Kunsthalle, Hamburg

10 Meissen centerpiece, *Temple of Love*, ca. 1750, 46 inches high.
Museum für Kunsthandwerk, Frankfurt (Main)

The gravity of Rococo grace, in a Tiepolo **[7]** or Günther **[2]** heroine, in the nightmares of Goya or Piranesi **[9]**, in the poignant elegance of Watteau and Lancret **[8]**, often is overlooked. But it is the base on which were built Temples of Love in porcelain **[10]** for princelings' tables and, in monumental stone and stucco, in gardens across all Europe.

Poets on painting 5

St. Christopher

By Louise Bogan

A raw-boned and an ignorant man
Keeps ferry, but a man of nerve.
His freight a Child and a Child's toy
(Which is our globe, you will observe.)

But what a look of intent love!
This is the look we do not see
In manners or in mimicry.
Strength's a derivative thereof.

The middle class is what we are.
Poised as a brigand or a barber
The tough young saint, Saint Christopher,
Brings the Child in to the safe harbor.

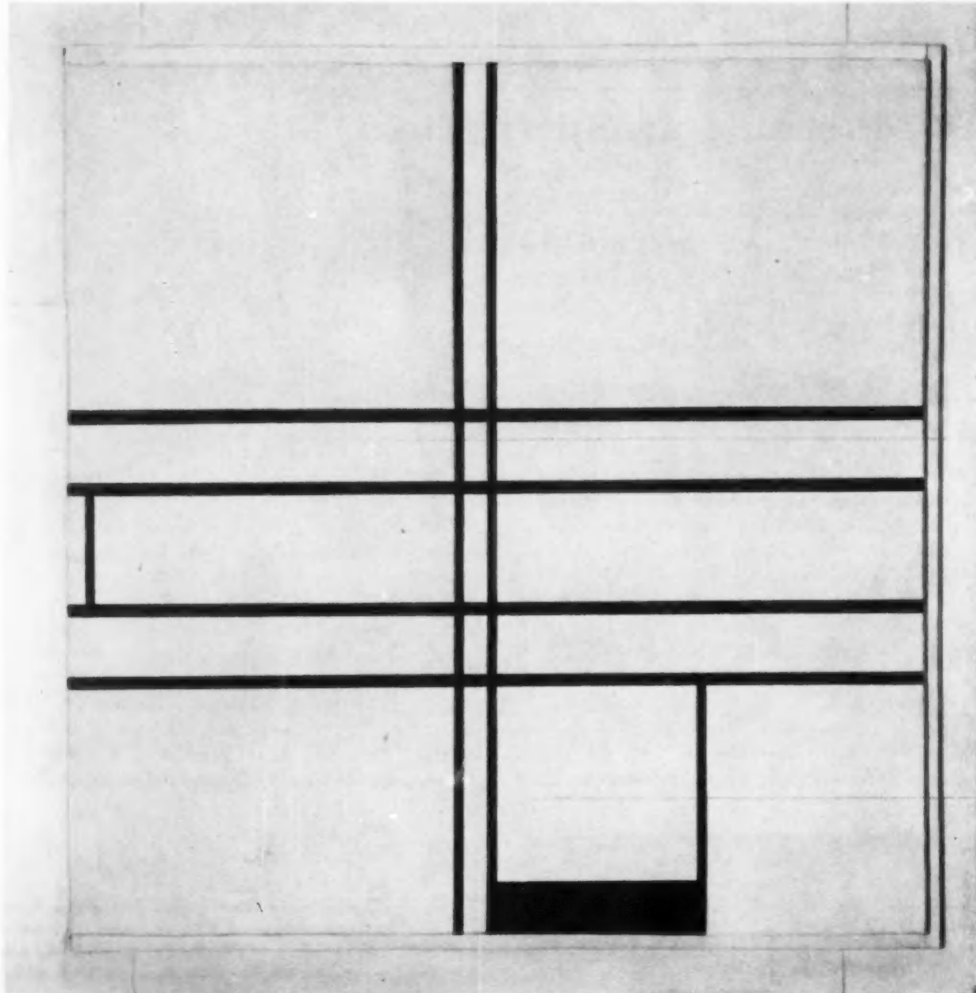
Fresco, 15th-century copy, variously attributed, after the large St. Christopher (now destroyed) formerly on the façade of San Miniato fra le Torri, attributed by Vasari and others to Antonio Pollaiuolo; Metropolitan Museum.

Death paints a picture

By John Ashbery and Kenneth Koch

The statue of Balenciaga was dripping onto other statues:
Among those it dripped on was the statue of Popeye
And the statue of President Hoover, who was himself a statue,
And the statue of Swee'Pea, which lay at the foot of the statue of Popeye.
Miles away from these, the statue of Robert Fulton
And the statue of Penrod were being repainted
Between a statue of a bee and a green statue of Karl Shapiro
Where the wicker statue of Olive Oyl cast its friendly shadow
At the statue of the Sea Hag. Air was, it seemed, blowing for miles
Over the scorching prairie where the Agatha Christie statue was buried.
A small car driven by the statue of Fernandel
Ran smack into the Babe Ruth statue which was blocking the road.
A house began to fill up with statues of Dick Tracy
And statues of Helen of Troy. The collector was a man.
"I am the statue of a pin!" shouted the dust.
The millionaire held the statue of a grapefruit in his hand.
The kind statue of the Three Stooges whispered to the air.
The statue of Elephant Boy stood beside the mailbox.
When shall all these statues, statues of air, breath, Tolstoi, and King Arthur,
Be permitted to dream? Already the statue of Lum and Abner
Is invading the head of the statue of Walter P. Chrysler, Jr.,
And the statue of Wild Bill Hickock is in another statue's bedroom.
The Statue of Liberty weeps rubber tears
On the statue of Fred MacMurray, which begins to play tennis
With the statue of Madeleine Carroll. O silent, solvent statues,
The dripping of the Balenciaga statue on the Popeye statue is interrupted by the statue of T. S. Eliot.
The statue of Pergolesi is dripping gold blood on the dog statues.
The cat statues are divided by streams of purple milk which are rushing down from the Ernest Hemingway statue,
And the statue of George Washington Carver falls on the statue of Sitting Bull.
It is the dance of the statues! And the rosy-red Betsy Ross statue creeps into the doeskin tent to sleep
As blue milk gushes from the statue of Bela Bartok in the night of statues.
These are the statues. From the Ma Perkins statue springs a wild fountain of green milk,
And the statue of Turgenev nods its head with relief.
Toppling from its place, the big statue of Arthur Murray hits the Pluto the Pup statue on the head.
The taller of the two Vivien Leigh statues weeps among laughing insects.
Speech? they have no speech—but here, by the steps, the Santa Claus statue is starting to sing
Near where the statue of Alley Oop is vomiting on the S. N. Behrman statue . . .
And the wind topples the Benedict Arnold statue,
Scattering its purple dandruff over the heads and shoulders of the statues of the Smith Brothers.

[Continued on page 63]



Mondrian: *Composition in White, Black, Yellow and Blue,* 1936.
Collection Mrs. George Henry Warren, Jr.

Mondrian

By Hayden Carruth

I

Begin with any object. Where
The meanings intersect a form
Appears, in which we apprehend the fair
Or foul; and thus lines move and colors blend
To make the world. A storm
Intense enough can end
The composition, thereby ending fact;
But so can perfect calmness. Meaning lies
In formal motion; hence the eyes
Move patiently in the abstract.

II

Or say that metaphor is all
Of sight, sight being mortal. Line
And color make the sign
That shapes the thought to close
With being, make the symbols that forestall
The mind's blind rush to madness in the void
Of essence. This the painter knows.
Yet final beauty is concrete,
Existence unalloyed,
Intrinsic substance raised
Beyond deceit
Of form, unblazed.
Perfected, vast or fine,
Unheld. The painter is
A failure. So; in this he puts his trust,
Working with what he can, his vision, his
Experience of line. He must
Be uncorrupted to decline
The dare of beauty and bestow his love
On paint whose nearness he is certain of.

III

To shape a metaphor
So lucid, so complex
And pure and strong that it could stand abstract
Upon the uttermost vivid flow and flex
Of being, thus to pin intact
The whole of beauty—this was more
Than paint could do. And yet
Almost, almost. This art
Was one man's courage still unbroken. Let
Such failure be our purity of heart.

Yankee Maecenas in Springfield, Mass.

Twenty-five years of collecting are celebrated this month

with characteristic reticence

by the museum founded by a far-seeing local timber merchant

In 1904, with a grain of Emersonian vision, James Philip Gray of Springfield, Mass., left a will stipulating that upon the death of his wife his entire estate was to endow an art gallery of "meritorious, artistic and high-class oil painting." What exactly did Mr. Gray, a successful local businessman who had made a small fortune in lumber, have in mind? To be sure J. Pierpont Morgan was then making headlines as a collector of world art, Mrs. Jack Gardner had just opened a Venetian palace in Boston and Gertrude Stein in Paris was beginning to collect Matisse and Picasso. But how much were the citizens of Springfield aware of these stirrings of American culture? It took several decades before they were able to assess some of the implications of Mr. Gray's will. Not till 1933 did things begin to take shape, when a slightly exotic "modern" building was erected, marking the foundation of the Springfield Museum of Fine Arts—which is this fall celebrating its twenty-fifth anniversary.

With no collection then to display, the new museum was immediately filled with works on loan from the Metropolitan, Boston and other museums. Then, in 1940, a professionally trained director was appointed—Frederick B. Robinson, product of Harvard's Fogg Museum, who began to replace the loans with carefully planned purchases through the Gray endowment—still the Museum's major acquisition fund. And today a well-balanced old-master collection of major periods from the fourteenth to the nineteenth centuries begins to emerge. Here and there sparkles a first-rate work—a noble Claude, *Roman Forum*, documented and engraved in his *Liber*

Springfield's latest acquisitions are a Spanish 14th-century tempera panel [**2**] and one of Boudin's rare still-lifes [**1**]. A large Chardin [**5**] is one of the gems of the museum, which also specializes in rare and early prints, including a group of over 150 chiaroscuro woodcuts [**4**].

1 Boudin:
Fruit and Flowers, ca. 1850-60.

2 Domingo Valls:
The Fall of Simon Magus, ca. 1375.

3 Monet:
Hay Stack, 1893.

4 Nicolas Le Sueur:
Elijah and the Prophets of Baal, chiaroscuro woodcut, ca. 1730-40.

5 Chardin:
Still-life, ca. 1756.

Springfield

continued

Veritatis, a superb Chardin still-life [fig. **5**], Géricault's hypnotic portrait, *The Madman-Kidnapper*. But in general the emphasis is less on names than on objects that give a feeling of styles and schools—an intelligent approach for a small museum with limited funds. Due to the limitation of the Gray bequest to "oil paintings"—a qualification finally liberalized by the trustees to include tempera—the purchase of Italian panels has been severely restricted. The recent acquisition of three important Spanish altar paintings [fig. **2**] promises to reverse this trend. Undoubtedly also the sky-rocketing prices of Impressionists and Post-impressionists has slowed up the development of this section.

In twentieth-century art, on the other hand, the limitation has been self-imposed. In contrast to most public collections in America today, the European moderns remain conspicuously unrepresented. "We have readily accepted gifts of completely abstract and non-representational paintings and sculptures but we have never bought such," candidly states Director Robinson. A featured activity of the museum, on the other hand, is the sponsorship of contemporary U. S. art through annual purchase exhibitions. In 1957 was inaugurated the Eastern States Exhibition as an annual event open to artists from Maine to Pennsylvania, which last year reported a huge financial success. By the novel "Springfield Jury Plan," works received are divided into three main categories judged and shown separately: 1) abstract; 2) expressionistic; 3) representational.

Rouault "Académicien" to Chicago

The Academician, 1913-15, from the period of his well-known series of *The Judges,* is the only painting in which Rouault excoriated the smugness of the intellectual elite. One of his greatest works, in luminous, enamel-like glazes, it has been donated to the Art Institute of Chicago by Mary L. Block in memory of her father, Albert D. Lasker.

By Van Wyck Brooks

Apollo and the Mohawk

The first American artists to visit the Café Greco and climb the Spanish Steps came to Rome as emissaries from a New World; they wore imaginary togas of Reason and Brotherhood. Like their colleagues of 1958, who loll on the Spanish Steps to read mail fresh from the American Express, they had come to the Eternal City to see in actuality a dream of the past. But unlike the contemporary Fulbright or Prix-de-Rome fellow—accepted as a tourist as tourists have been accepted by Romans for two thousand years—the early American travelers represented to Europeans a new and strange type—the Man of Reason. The impact the City had upon them, and which they had on the City, is the subject of Van Wyck Brooks' latest book, Dream of Arcadia*—from West to Berenson—to be published by Dutton, (©, 1958, Van Wyck Brooks). The essay that follows describes the notable introduction of Rome to the Yankee.*

1 Angelica Kaufmann: *Benjamin West*, 1763, chalk drawing. National Portrait Gallery, London

Early in the summer of 1760, Benjamin West arrived in Rome. This young Pennsylvania Quaker had been encouraged by his friends to visit the fountain-head of all the arts, and, having saved money as a portrait-painter, he had sailed for Leghorn with letters to various Roman cognoscenti. At a certain point eight miles away from the walls and the gates of the city, he alighted from the coach, and while the horses were baiting, proceeded on foot until he caught from an eminence a glimpse of St. Peter's. Near by stood a pile of ruins covered with ivy, and, hearing the tinkle of a pastoral bell, he turned and saw a peasant driving a few goats from a stony enclosure. Then, like another Balboa on another peak of Darien, he gazed over the Campagna, rapt in reflections.

For West was the first neophyte—and the word quickly passed round Rome—who had come from the American wilderness to study the fine arts. That afternoon, before he had time even to dress and refresh himself, the news had reached the ears of an English milord, who called upon him at his inn, inviting him to an evening party at which the blind Cardinal Albani was to be present. This great virtuoso, whom Winckelmann served as librarian, was celebrated for the delicacy of his taste and touch, and, feeling the head of the father of American painting, he asked if this young man was white or black. Then the principal Roman nobility and strangers of distinction who were there arranged to accompany the milord and his protégé on a tour of the sights of Rome on the following morning. They wished to see what effect the great works of art might have on the mind of a savage, and at the appointed hour a procession of thirty carriages, the most sumptuous in Rome, assembled for this purpose. The brilliant company, which included some of the most erudite men in Europe, set out first to see the Apollo Belvedere [fig. **2**], for this was regarded as the most perfect of the ornaments of Rome and therefore the most likely to produce an effect. West was placed before the cabinet in which the Apollo stood, with the spectators ranged beside him, and it was then that he spoke the words "How like a Mohawk warrior!"—a natural phrase to be uttered by a man from the forest. There West had been taught by a band of Indians to use the colors, yellow and red, with which they painted their own primitive adornments, and, while his mother had added blue by giving him a piece of indigo, he had made a painter's brush from the tail of a cat.

With his calm, frank, open countenance, with the plain jacket and the collar of lace in which Angelica Kaufmann drew his portrait [fig. **1**], West was a general favorite in Rome, where for four years he remained before, like Angelica herself, he went on to London. The most famous *improvisatore* in all Italy welcomed him at a certain coffee-house one evening, when the old man, who was called Homer, stood by the table with a guitar and asked on what subject he should recite. When West's friend said he was a young American who had come to study the fine arts, Homer said this was a new and splendid theme,

2 Hellenistic copy: *Apollo Belvedere,* ca. first century B.C.
Vatican Museum

3 Benjamin West: *A Cuban Indian Addressing Columbus,* 1794.
From an engraving by Bartolozzi.

Young Benjamin West [1], fresh from Pennsylvania, was welcomed in 1760 by Roman society as the first American "wildman" to view the antique wonders. West drew constantly while in Italy, equating Classical statues [2] with the primitive Indian [3].

and, unslinging his guitar, he drew his fingers over the strings, struck a few fine chords and began his chant. He sang of the darkness that for so many ages had covered America before the seraph of knowledge had descended there from heaven, and he drew a picture of the wild beauty of mountain, lake and forest with the Indians in their sacrifices and their chase. Then Columbus appeared and the spirit of improvement, ever on the wing, alighted on the youth and led him to Rome, even as the star of Bethlehem had guided the Magi, and Homer concluded his chant with a prophecy and vision: "Methinks, I behold in him an instrument chosen by heaven to raise in America a taste for those arts that elevate the nature of man, an assurance that his country will afford a refuge to science and knowledge when in the old age of Europe they forsake her shores."

While West was to spend his life in London, as the Court painter of George the Third, who gave him a studio in the palace and read Livy to him, suggesting suitable subjects for historical pictures, he was to fulfill this prophecy in part by becoming the master there of the whole first generation of American artists. For among his London pupils were Copley, the Peales and Gilbert Stuart, Trumbull, Washington Allston and Thomas Sully, along with the "American Vasari," William Dunlap. Meanwhile, in Rome, he was taken up by Raphael Mengs, the German, the director of the Vatican school of painting, the most respected painter—a laborious eclectic—at a time when the plastic arts were moribund there. Mengs's aim was to unite the expression of Raphael, the color of Titian and Correggio's wonderful harmony of light and shade—he was "like the bee, culling their various sweets from the different flowers," his biographer said, "in order to make its honey sweeter." He was the hero of artistic Rome, courted by students from all the world, Russia, France, Holland, Poland and Sweden, who had come, as he had come, to "form a just taste," as his father had said, "which was not to be obtained outside of Italy." But in Rome—a great centre of music—pictures were composed according to rules; the chief interest was rather antiquities than painting; and there were several cardinals who had collections of antiques while they kept musical protégés and singers. Mengs himself studied the paintings at Herculaneum, which had just opened its treasures along with Pompeii, where Winckelmann, who had arrived in Rome a few years before Benjamin West, had gathered the first fruits for Cardinal Albani.

This, in fact, was the great age of Roman excavations, and many of the well-known sculptures of the Rome of the future were dug up during these years when West was there and when he fell in with Raphael Mengs at the Villa Albani, where Winckelmann was writing his *History of Ancient Art.* For the German antiquary and the German painter were inseparable friends. There, in this villa, Winckelmann, the so-called prefect of antiquities in Rome, enjoyed a life "seasoned," as he said, "with intellectual pleasures," preaching at the same time the

4 John Singleton Copley: ***Mr. and Mrs. Ralph Izard, ca. 1776.***
Boston Museum

"ideal simplicity and calm greatness" that seemed to him the note of classic art. Nothing could have been more remote from the extravagance of the Baroque, from the theatrical mannerisms and bravura of Bernini, who had been for so long the reigning sculptor, and Winckelmann's ideal, replacing this, was to rule for almost a century the world of sculpture. Canova was to appear soon; so was John Flaxman, the Englishman; and Thorwaldsen and many Americans were to follow these. The painter's world was governed by similar notions.

Like the *improvisatore,* Raphael Mengs was also struck by the advent of an American who had come to study art, and he urged West to make drawings of the best classical objects in Rome and then to see the pictures in Bologna and Venice. He suggested the tour of cities on which West embarked before he left the peninsula in 1764, the year in which Gibbon, musing in Rome, while the monks were singing vespers, conceived his plan of writing the *Decline and Fall.*

West, following the advice of Mengs, examined with great care the pictures of Correggio at Parma, and he went on to Venice for a similar study of Titian, Tintoretto and Paolo Veronese. All of these painters, because of their elegance and color, appealed to an age of worldly splendor, but the great school that everyone praised and that West studied most carefully was the school of the eclectics of Bologna. The German Mengs had followed them, and they were regarded as second to Raphael only as embodiments of classical clarity, refinement and grace. A hundred years later the French critic Taine was to call the Bolognese artists the product of an enfeebled generation, crushed by the Inquisition and exhausted by war, so that only sensibility and rhetoric were left them, and the world was largely to agree with Taine thenceforward; but to the end of the eighteenth century, and even to the middle of the nineteenth, the "wonders" of the Carracci were considered supreme. So was the "divine Guercino," as an English traveler called him—whose elegance seemed to many almost French—along with Guido Reni and Domenichino. For the rest, the American Quaker, who remarked that the Italians were "a calm, persuasive and pensive people," was elected to the academies of three

cities, and this befitted the future president of the Royal Academy in England whose knowledge and taste were more eminent than his talent as an artist.

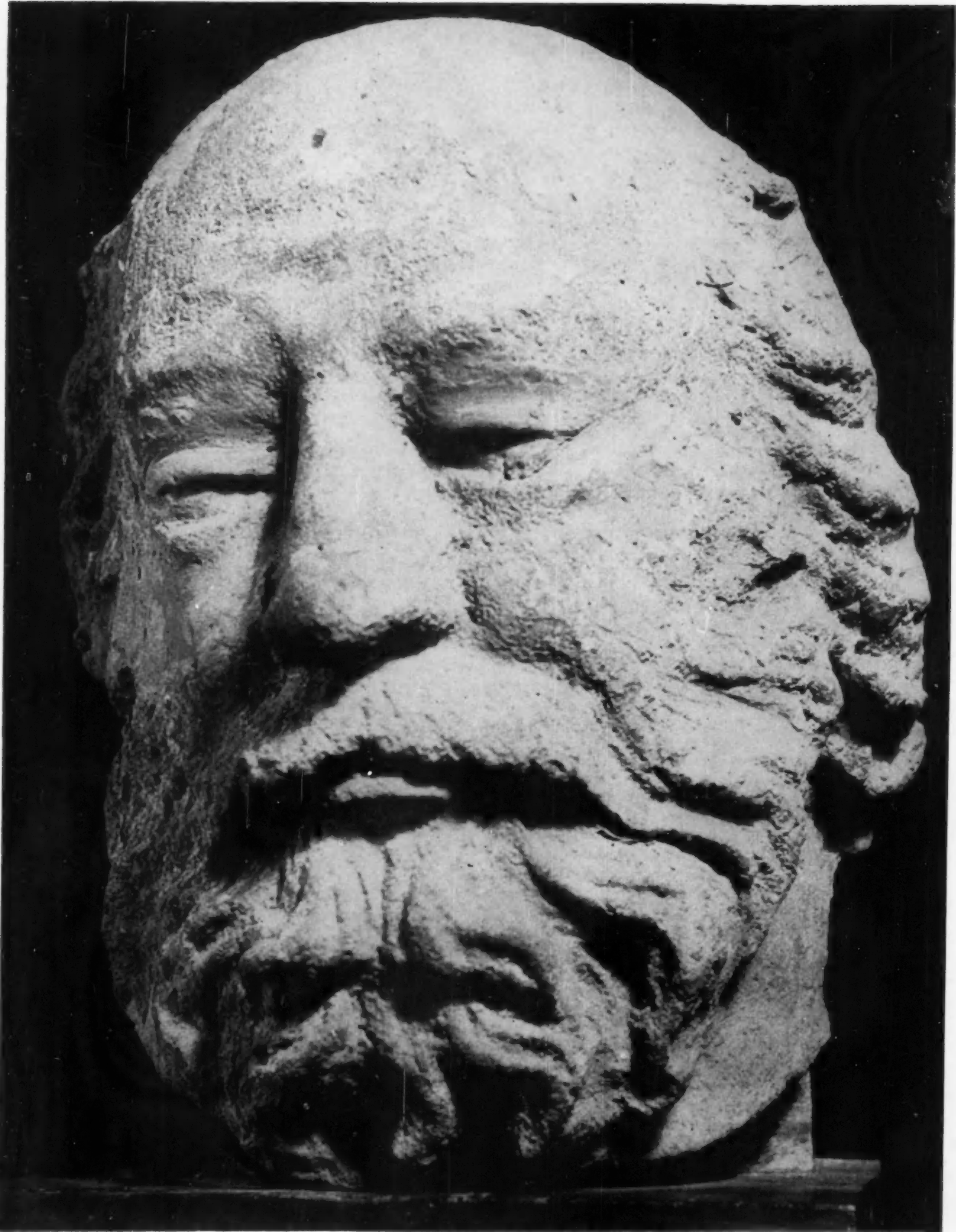
A year after Benjamin West left Rome, another American, Henry Benbridge, arrived there to study with Raphael Mengs —a young man of twenty-one who had come from Philadelphia and who was to spend five years in Italy and England. It was he who went to Corsica, commissioned by James Boswell to make a portrait of the patriot Pasquale Paoli, which was presently exhibited in London with great applause, and who was to spend the rest of his days as a popular portrait painter in Virginia and Charleston. Then a third American, John Singleton Copley, appeared in 1775 on a tour of Italy suggested by West, his master, who had written to him, "By that you will find what you are already in possession of, and what you have to acquire." West added, regarding the Renaissance painters, "Every perfection in the art of painting is to be found in one or another of their works," and he specified Raphael, Michelangelo, Correggio and Titian as the source from whence all taste in the arts had flowed. "All the others," he continued, "have formed their manner from these, so they are but second place painters." People in America thought of painting as no better than any other ordinary trade, hairdressing, tailoring, shoe-making or tavern-keeping, Copley observed in one of his own letters; and in fact a book published in Boston in 1786 classed "inside, house, miniature and portrait painters" all together. (As late as 1811, S. F. B. Morse, arriving in London, wrote that art was looked upon at home as an employment suited to a lower class of people." He was surprised and pleased to find that in England it was a constant topic of conversation.) Copley wished to see Italy in order to acquire that "bold, free and graceful style" which the dictates of nature could scarcely give him; and he felt that the Laocoön and the Apollo Belvedere left "nothing for the human mind to wish for." Then he copied a Correggio at Parma, commissioned by one of those Englishmen who seemed almost as numerous in Italy as they were in Boston, so that he passed "from one town to another, as from Boston to Roxbury," with English houses to visit all the way. He was fortunate, for the inns were "abominably nasty," as Smollett had said a few years before, "enough to turn the stomach of a muleteer," even though cardinals, prelates and princes lodged there, and "the victuals were cooked in such a manner as to fill a Hottentot with loathing." It is true that the unesthetic Smollett was also testy.

In Rome, Copley met Ralph Izard, the American envoy to Tuscany, whose portrait he painted there with Mrs. Izard [fig. **4**] and the sketch she had made of Roman sculpture, with the Coliseum in the background; and he accompanied Izard to Paestum, which had been discovered only thirty years before. Buried in ruins and overgrown, it had lain concealed for centuries until a wandering artist in 1745 found and sketched a few of the outcropping pillars, and after this the wild growth of plants and the soil were removed from the temples so that the large halls stood forth as of old. Since then the vines had grown up again, fig-trees shot up from the floors and violets and red stock sprouted in the crevices and clefts, as one saw in the etchings of Piranesi who, thirteen years after Copley's visit, drew the Greek temples just before his death. For these years of excavation were the years of Piranesi, who was sketching in the Forum when Copley and West were there—while he directed a workshop for the restoration of antiques—creating those imaginative views of Rome, architectural fantasies and visions, that tourists were to buy for generations. Who could forget his great piazzas, surrounded by palaces and domes, crossed with ruts, littered, unkempt, dusty, with huge golden coaches laden with lackeys passing by and vagabonds asleep against a column? Piranesi's prints were to be seen in Philadelphia, New York, Charleston and Boston. To [Continued on page 65]

Copley, who came to Rome on West's advice, painted the U.S. envoy and his wife [4]. Longfellow was one of the later visitors to sketch the Roman ruins [5] and, along with Goethe and Jefferson, to flock to the famous Café Greco, near the Spanish Steps [6].

6 The Spanish Steps at the time of West's visit, ca. 1765, engraving.

5 H. W. Longfellow: *The Tomb of Nero*, 1828, drawing.
Longfellow House, Cambridge, Mass.



Gandhara (Peshawar): *Head of an Ascetic,* A.D. 400-460, s ucco (10¾ inches high) from Shpola Stupa, Khyber Pass.

From *Gandharan Art in Pakistan,* by Harald Ingholt and Islay Lyons

For the autumn bookshelf

The Terbrugghen revival

Hendrick Terbrugghen. By Benedict Nicholson. Lund Humphries, London. 138 pages, 113 plates, 1 in color. $20.

By Wolfgang Stechow

Mr. Nicolson has given us a concise, scholarly and delightful monograph on one of the most fascinating artists of the seventeenth century—a painter who occupies an exceptional place in Dutch art by virtue of his ability to produce both profoundly religious and gaily mundane paintings, who translated Caravaggio into Dutch with greater originality of thought and palette than any other Netherlandish artist, and whose rare works have aroused increasing admiration in recent years all over the world.

It is a book which admirably combines the virtues of enthusiasm and understatement, with painstaking work on documents, technical questions and stylistic problems without ever losing sight of the central task of giving a convincing presentation of the works themselves and the personality behind them. There is here no trace of sensationalism—to which several facets of the art of Terbrugghen lend themselves—nor of dryness. Whether the reader is being informed about the scarce documents pertaining to the master's life and art or about minute problems of dating, about the delicate question of authentic replicas or of gauging the data provided by X-rays, about Terbrugghen's debt to Caravaggio or Vermeer's debt to Terbrugghen—his interest is always kept alive and his head kept clear; and the engaging lack of apodictical statements as well as of involved theorems will assist him in one of his most important activities: that of asking additional questions, for the solution of which the book offers all the basic guidance.

The first chapter is dedicated to a summary statement on Terbrugghen's art which well accomplishes its task. It points to our most important lack of knowledge regarding Terbrugghen's career, the absence of any youthful works properly speaking, and sums up what we do know of his early affiliations with Italian and Northern art (there are some fine new observations on the latter point in particular) as well as of his further contacts in Utrecht. It then proceeds to characterize the middle and late periods of the artist's career with careful consideration of the somewhat ampler data, and reasonably presents the emergence, about 1623, of Terbrugghen's renderings of theatrical musicians, gamblers and drinkers as an adaptation to an existing Northern trend while also bringing out, with great perceptiveness, the unique qualities of the best among them: "those in which the figures do not adopt postures, have not been commanded to perform an act, do not turn on a smile as the hot tap turns on cold water, but those on which their creator can impose a certain moral quality." It speaks eloquently of Terbrugghen's need and ability to "communicate compassion" in his religious works and of the strangely, yet logically similar conception of his finest genre figures as relatively solemn and noble beings: "Terbrugghen abolishes the barriers dividing different departments of life, by gently lowering religion to the plane of reality and bringing triviality up to meet it, so that all activity takes place on common ground." It calls our attention to the great sensitivity of the artist's treatment of hands, which [Continued on page 64]

Buddhas with togas

Gandharan Art in Pakistan. Introduction and catalogue by Harald Ingholt. Pantheon, New York. 654 halftones (incl. 577 by Islay Lyons); 202 text pages. $18.50.

The Art of Nagarjunikonda. By P. R. Ramachandra. Rachana, Madras. 150 pages; 56 plates. $21.75.

The Arts and Crafts of India and Pakistan. By Shanti Swarup. D. B. Taraporevala, Bombay, India. 89 pages; 515 halftones, 212 linecuts, 6 colorplates. $14.

By Benjamin Rowland, Jr.

The day shortly before his death in 117 A.D., when the Emperor Trajan on the shores of the Persian Gulf gazed longingly at a Roman vessel outward bound for India and wished himself another Alexander, marked the closest actual political and geographical contact between Rome and India. That contact, and indeed conquest, was an actuality in the world of art—in the sculpture, painting and architecture of Gandhara, the ancient province comprising the northern regions of present-day Pakistan. The statues and reliefs from the collections in Pakistan illustrated in Prof. Ingholt's book provide a vast corpus of material for the study of this carving that can best be described as a provincial Roman art combined with various Oriental traditions. From the first century A.D. onward, India was in close commercial contact with Alexandria and the Roman Near East. Roman trading stations flourished on the east and west coasts of India, and Roman goods, notably metal work and glass, found their way northward to Afghanistan and Central Asia. These imports, just as much as the lingering Hellenistic tradition, dating from the invasion of Alexander in the fourth century B.C., and the appearance of foreign craftsmen, introduced that taste for Greco-Roman forms and techniques which brought about the flowering of the "Indo-Roman" or, as it is sometimes called, "Greco-Buddhist" school in Gandhara.

One of the strongest influences in Gandhara was that of the art of the desert empire of Palmyra and of Parthia, a combination of the hieratic ideals of the ancient Orient and the Greco-Roman humanistic ideal. It can be assumed from studying the illustrations in Prof. Ingholt's work of typical sculpture from Hatra and Palmyra that, until as late as the third century A.D., the art of northwest India was affected by currents from these outposts of Imperial Rome in the Middle East. Although the writer makes a great deal of these connections between Gandhara and the art of the Parthian and Sassanian Empires, Gandhara sculpture is much more than a local copying of Iranian models. Many of the types and techniques of this outpost of classicism in India reveal such close reflections of the styles of Roman Imperial sculpture from the time of the Flavians until the Constantinian epoch that there can be no doubt of direct connections with Rome itself, most likely through the intermediary of Roman journeymen craftsmen from Alexandria and Syria lending their services to the Kushan or Indo-Scythian rulers of Gandhara. These connections are seen in the toga-ed Buddha images which, from their stylistic resemblance to early Imperial statues, must date from the early second century of our era. Just as surely, other more spiritualized and abstract portrayals of the Great Teacher appear as remote Indian echoes of the severe, hieratic style of the age of Constantine. In this connection it may be noted that [Continued on page 58]

When Mexicans were muralists

Mexico, Pre-Hispanic Paintings. Preface by Jacques Soustelle, introduction by Ignacio Bernal. New York Graphic Society (with UNESCO), New York. $18.

By Gordon Eckholm

During the last fifteen years the archaeological record of Pre-Columbian Mexico has been enriched by the discovery of a number of particularly fine and relatively complete mural paintings, notably those at the Maya site of Bonampak in the lowlands of Chiapas and those at the great center of Teotihuacán, just outside Mexico City. These, together with the various fragments that were previously known, give a new dimension to our view of the cultures of these ancient peoples, and it becomes apparent that mural painting was an important aspect of Mexican ceremonial art and that the finest examples are evidence of a highly developed painting tradition.

This handsome volume is the first of its kind to be devoted entirely to Pre-Columbian Mexican painting. All of the examples included in the superb plates have been previously published but widely scattered in various scientific journals where they are anything but readily available. Only here, in a volume that will certainly become widely known, can one get a vivid glimpse at the best of the Mexican murals. Only a detail of the many paintings are included, so anyone interested in the whole composition, or in attempting to see their story content, must go to those other sources. For a selected sample, however, and in emphasizing the "modern" esthetic qualities of these works, the plates in this volume both fill a need and provide what should be for many a rather exciting experience.

All of the colorplates are made from apparently unretouched color photographs of the originals. Perfection in color reproduction is an elusive shadow, perhaps, but my impression from having seen many of the originals of the paintings included is that the photography and press work have been remarkably well done. I am forcefully struck, too, by the advantages of direct color photography over the painted copies that have been published elsewhere. Here in the larger scale photographs one is aware of the brush strokes and of the artists' corrections as well as, more importantly, the fidelity of line that cannot be completely achieved even by the most experienced copyists. It occurs to me that if one is interested in knowing something of the subtler characteristics of Maya [Continued on page 58]

Atetelco, Teotihuacán, Valley of Mexico: *Jaguar Singing*, with glyph for water under its mouth, fresco, ca. A.D. 700.
From *Mexico: Pre-Hispanic Paintings*, by Jacques Soustelle and Ignacio Bernal

Glass sparks

From the Green Box. By Marcel Duchamp. Translated and with a preface by George Heard Hamilton. 66 pages. Readymade Press, New Haven. $3.

By Julien Levy

Sampling the *esprit* of Marcel Duchamp is intoxicating, his significance is in hiding for the seeking. For any reader interested in intellectual exercise, *From the Green Box* is a fascinating challenge. To anyone interested in the art of our century and so necessarily curious about Duchamp, this book, until more material may be published, is indispensable; very distilled, very heady, essential.

"In 1934 Marcel Duchamp published an edition of twenty green boxes each containing some ninety documents from the years 1911 to 1915 relating to the conception of his large painted glass, *La Mariée mis à nu par ces Célibataires même*, more familiarly known as the *Bride*. The form of this publication was as unexpected as the work to which it referred, for each of the documents, whether a careful drawing of mechanical elements on tracing paper or a note suddenly scribbled on a restaurant menu, was reproduced in exact facsimile, even to the torn edges of the odd scraps of paper." Thus George Heard Hamilton, in his perceptive preface, describes the selection of notes and jottings, twenty-five of which he has made available in translation from the accumulation at the bottom of Duchamp's bureau drawer.

Do these jottings provide any clue to the mystery of Duchamp, any thread through the labyrinth of the *Mariée?* At first reading they seem elusive as the *esprit français* of which Duchamp is such an elegant representative—the meaning of the word *esprit* ranging as it does from spirit, to mind, to wit. And how may we distinguish the serious from the humorous, equate (or equivocate):

Duchamp / the realist / / the nihilist / Duchamp?

The *Green Box* is opened, but the notions it contains still appear hermetic. Only one thing is clear, that the glass is *studied*, that it involves a background of speculative research, more so perhaps than the work of any other living artist.

Under his bed, Duchamp told me, he had kept a plate glass (wires cemented on in lines later incorporated in the *Chocolate Grinder* segment of the *Mariée*). This, after collecting dust, was photographed by Man Ray as an aerial view, *Élevage de Poussière*. The first note we read from the *Box:*

To raise dust
for 4 months. 6 months which you
close up afterwards
hermetic/ly. = Transparency
—Difference. To be worked out.

Was it by more than coincidence that Duchamp posed a moustache on the *Mona Lisa?* At the very moment of writing this review I am prompted to glance through Leonardo da Vinci's *Notebooks*, and I find:

Concerning the movement of flexible dry things
such as dust and the like
I say that when a table is struck
in different places the dust
that is upon it is reduced to various shapes
of mounds and tiny hillocks . . .

And again lines from Leonardo's *Notebooks* that might well have fallen out of Duchamp's *Notebox:*

Make tomorrow out of various shapes
of cardboard figures, falling [Continued on page 64]

1 Manet: *Rue Mosnier with Flags*, 1878.

2 Van Gogh: *Public Gardens at Arles*, 1888.

The Goldschmidt pictures at auction

In the past five years, prices of top-flight Impressionist and Post-Impressionist pictures have risen beyond the most optimistic hopes of sellers—Greek ship-owner Basil Goulandris paid $346,170, a record for a modern work, for his Gauguin still-life at the Biddle sale in Paris last June; in New York, Henry Ford II bid Renoir's *La Serre* up to $200,000 in Parke-Bernet's Georges Lurcy sale last November. Such prices far exceeded the estimates of the by-now often confused experts in the field. Whether some sort of plateau has been reached; or whether the recession may cause a downward trend; or whether such pictures will command ever higher prices—as they become scarcer (most of them are already pledged to museums) and as the international inflationary cycle continues—this is anybody's guess. But seven answers will be given at Sotheby's London auction rooms on October 15 when as many of the best-known and most highly reputed paintings of the sky-rocketing French nineteenth-century school will be sold.

All were the property of the late Jakob Goldschmidt, one of the brilliant bankers and financiers of Germany's Weimar Republic, who formed a large, internationally famous collection of paintings and objects of art in the 1920s and early 1930s.

As an outstanding figure in the business world (he served on the boards of ninety-nine industrial concerns), Mr. Goldschmidt was for years a target of the Nazis' most vicious anti-Semitic propaganda. He was forced to flee Germany in 1933, but was able to take a large part of his collections with him, including the pictures [Continued on page 60]

3 Manet: *Promenade*, 1879.

4 Renoir: *La Pensée*, 1876.

5 Cézanne: *Boy in a Red Vest*, 1890-95.

An inquiry by the editors of ARTNEWS

Is today's artist with or against the past?

Part 2

Answers by:

David Smith

Frederick Kiesler

Franz Kline

Joan Mitchell

Following the interviews in the Summer ARTNEWS are four more that bear out the close relationship of modern artists to the whole eclectic panorama of history. Even their rejections imply long stages of previous study and familiarity. And the particular ambivalence of the American artist—as distinguished from his European colleague, who often wears history easily, like familiar clothes—is emphasized as this inquiry comes to an end. Comments from readers are invited.

Smith

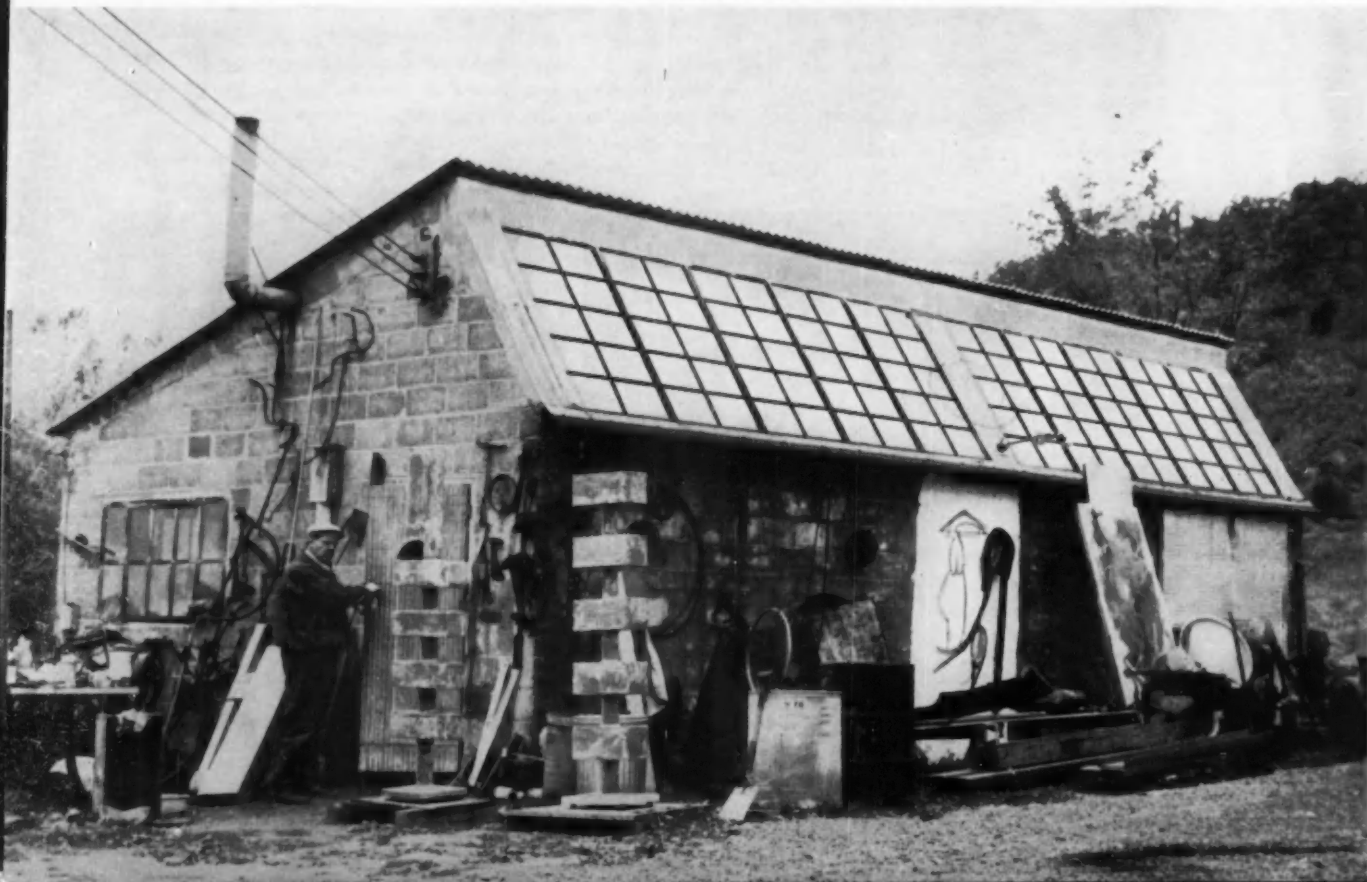
"I'm interested in all art—from 50,000 B.C. to 1958. I have preferences as they relate to man and expression and as I respond personally to it. I prefer the emotional visual response to the verbal equivocations of the art historians.

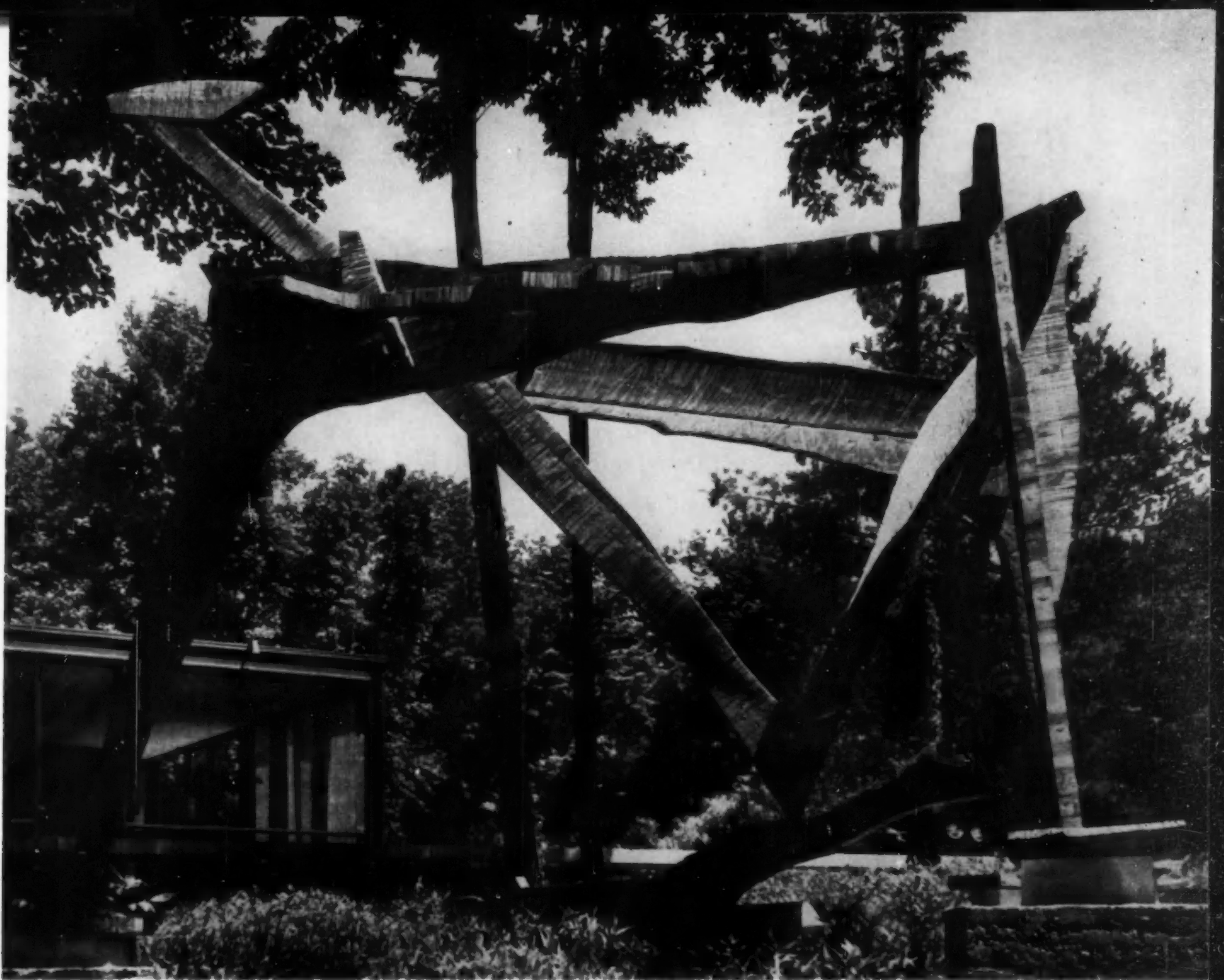
"Art of the past explains past behavior, but does not necessarily offer solutions. I believe that art is yet to be born and that freedom and equality are yet to be born. My hope is always future and my work is always about two years behind the expectancy of vision—that vaporous promise which I cannot yet take hold of.

"The challenge of tradition activates our individual identity to excel, to project beyond that which has been given us as family heritage.

"When I did go to Europe in 1935—London, Paris, Greece, Crete, Russia—my trip oriented me that art must be made where I was, and my decision was that I lived here and could not live anywhere else in the world. At that time, there was intimidation of artists that art was made somewhere outside the boundaries of this country—that the ideal place to make art was abroad, in France or, for some, the U.S.S.R. Then and now, I did not accept the illusion of the [Continued on page 62]

"I do read art history, but as fiction . . . my memory of preference is not identified by works nor by historic order"—David Smith outside his studio in Bolton Landing, N. Y.





"The spectator must be drawn *into* the work of art"—Kiesler's wood *Galaxy*, 1953, 15 feet high, outside Philip Johnson's house, in New Canaan, Conn.

Kiesler

"I don't believe in painting or sculpture per se. In both these arts, as in poetry, it is a matter of integrating the spatial concept—whatever it be—with life. There is my *Totem of All Religions,* which I was requested by Breton and Duchamp to create for a "Hall of Superstition" in Paris in 1947. It spans West and East and goes to the very beginning of things. It is based on the might of the sun and the admiration for fire. At the top, I put the sign of the hand against the Evil Eye; below, the double triangle: sign of Siva and Sakti; the fire drill and its rope; then the mark of Tammuz, the Buddhist Cross, and so on.

"The past has built its art mainly on the anecdote. But the anecdote—Christian or otherwise—is no longer valid. The great question has come to be content though *not* in the anecdotal sense. This content must be put in relation to all time and space. All the techniques are known and mastered; now it is easy for the student to paint like Picasso. But the artist must ask himself: So what?

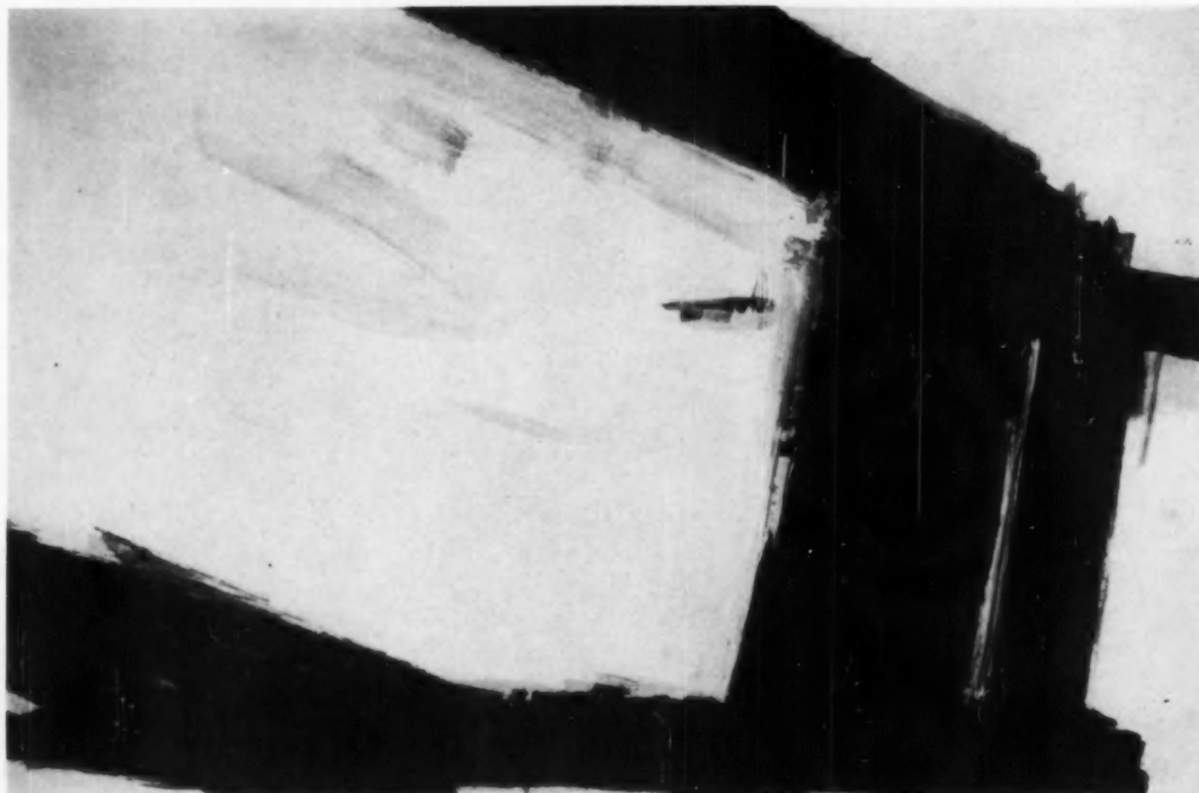
"Take functional architecture; it was needed in reaction against the 'falsies' of Victorianism and it has taken us fifty years to start leading a natural life again. The Crystal Palace has had an enormous influence in the past one hundred years: steel, glass; all very wonderful—for a while. It was the 'fasting' after the 'feasting'; now we can try to eat normally again.

"At last, the artist understands how great is his moral responsibility; he must face the fact that science is the great new enemy of art. Engineering was necessary; all technological progress, inevitable. But engineering became a false god. Technological pride must be humbled, must be taught its place. The artist must restrain it in the strait-jacket of human purpose.

"My two *Galaxies*—one for Philip Johnson's house at New Canaan, the other in Nelson Rockefeller's collection—embody my belief in what I term 'correlation': man's union with the cosmos, with the whole: this union is, and has always been, the very basis of human need.

"Two wars retired the artist into abstraction; from *l'art pour l'art* we have passed into *l'art pour l'artiste.* Now the artist must act. He has gathered strength from confronting the very problem proposed by 'Sputnik': the question of a third World War. This question must be answered by him—by the artist. The reality of the human problem is a magnet drawing him surely into his role of responsibility, into his place in the continuum which, till this moment, has been lost to our times.

"My *Endless House,* both as a project and a title, is thirty-five years old. Now the Museum of Modern Art is going to build it. It has the same idea as my *Galaxies,* which is the chain-reaction of belief in man's integ- [Continued on page 62]



"Whether a guy's around or gone doesn't make too much difference" —Franz Kline's *Corinthian* [above] and a photo of Lautrec at work in his Paris studio which is pinned to a wall in Kline's studio.

Kline

"The past represents a closed dream. Its art always hides itself. You could say that a painter sees the past with almost blind eyes."

"How do you feel about the worlds of art in museums?"

"Wasn't it Picasso who said of the Louvre, 'it's filled with whores, but such beautiful ones.' Most young artists start off wanting to paint like Ingres or Vermeer or Lautrec or somebody; then they get tired of trying that, so they begin to paint the only way they can, which is what the others did anyhow."

"Could you name some of the artists that have particularly interested you?"

"You could say Manet and Velasquez—you see the coral world of Velasquez, his organization of the past—but their paintings don't 'influence' mine. It would take a top kind of egotist to say, 'Velasquez is related to what I'm doing.' So it's not a matter of rejecting the past, but if you fall more in love with it, your own painting escapes you. And of course if you want to paint you have to look at everything; you can't help seeing the past."

"Do you feel that modern art is in some way different from other art, a new thing, a movement or episode in itself?"

"In a way you want modern art to be a part of art history. Its most dramatic changes become accepted, and, in a way, art history is a part of the fact that people object. But the marvelous enthusiasm for the past gets replaced by enthusiasm for artists around today, not so much knowing what they do as knowing that they're around."

"Being a part of something?"

"Yes, like van Gogh arriving in Paris and seeing all those guys putting on red and yellow. In fact you can't retain an interest in the past without feeling the excitement in what's going on now. And this has let us see things about painting differently than we did when we were so in love with the past."

"What about the rejection of historical values that's often associated with the avant-garde, like the Dada position?"

"Dada found something hilarious to do, but it wasn't in any sense a part of painting—no figure, no Rembrandt, no Titian, no-hands-Clancy. It's a nice attitude [Continued on page 58]

Mitchell

"I've tried to take from everybody. In high school: van Gogh, Matisse, Cézanne. This is what I was stuck with. Also Renoir . . . Manet and Goya . . . Titian and Chardin. . . . It's been so long since I used to sit in museums . . . Soutine and Kandinsky. All this before 1942, when I was still in Chicago.

"Degas drawing and sculpture. I was late in understanding Picasso, but I tried to see everything he ever did. I even visited the town of Guernica in 1948. I also went out of my way to look at Romanesque art. I love it, but I wasn't influenced.

"Then Bellini . . . a minor attachment for Giotto . . . and early Italians. I liked the Flemish because of a class I took, but I wasn't influenced by them. Put in Orozco. I understood the scenery and I liked the man. He told me that the best painter in the world was Matisse. Then the early Cubists . . . Mondrian's trees, cathedrals and piers . . . Gorky, Kline, de Kooning. I knew Pollock's work in 1947. It took me a long time with his pictures. That's up to 1950. Since then there has been so much that I am dizzy and silent. Guston's last show made a terrific impression on me. It took me several visits. Liking it wasn't important; I was struck by it and kept coming back.

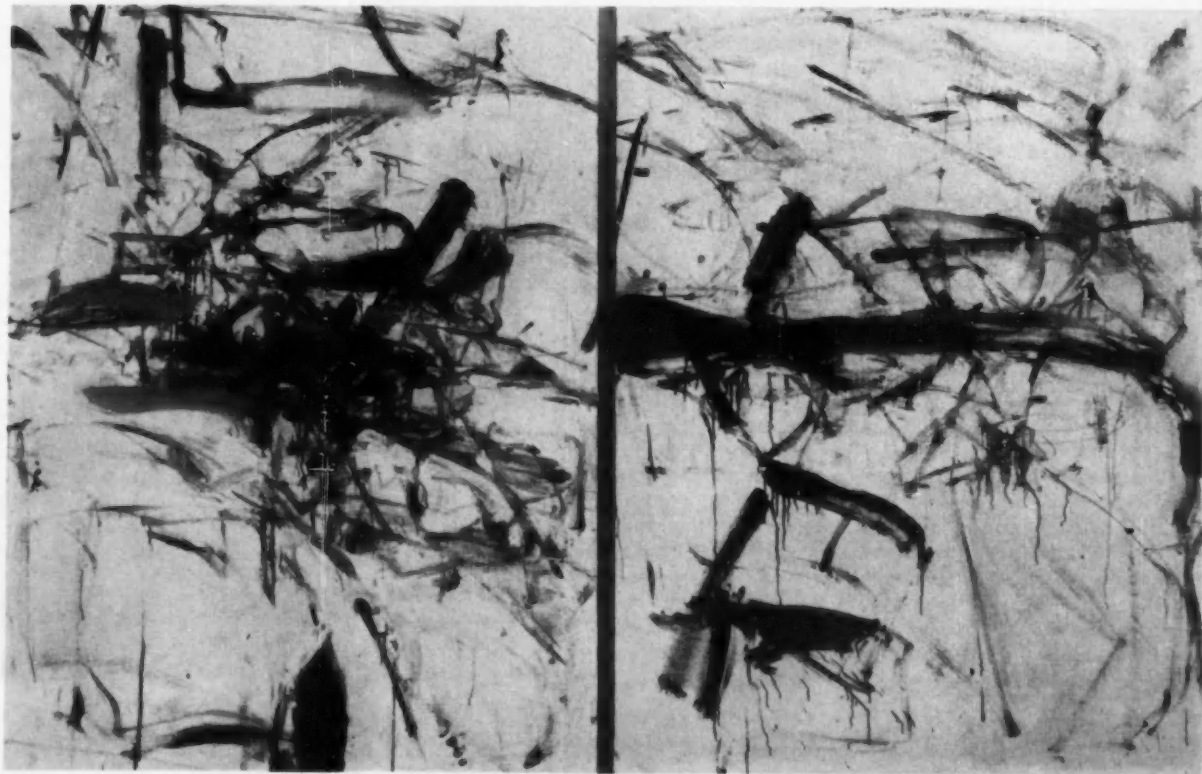
"I don't want to see a Romanesque cathedral every day. It doesn't mean to me what it meant to them. It's there like Rikers. I can't close my eyes or limit my experiences.

"Art keeps changing for me. One day I look at something I previously adored and it doesn't mean anything. I don't think much of Cézanne today and I used to like him. I may again.

"History is a continually changing thing. Different centuries find different artists of the past. Good art survives, but it goes up and down. The past becomes more meaningful because of our tastes today. De Kooning in a sense revived Ingres for me. I don't particularly like Ingres, but through Bill, I understand him better.

"Because I live now, I am more interested in art now. It's different as any art is different from period to period. But, it's no better or worse. I don't think an avant-garde exists. Lousy art exists. Avant-garde by definition is dated." I.H.S.

"I don't want to see a Romanesque cathedral every day"—Joan Mitchell's *The Bridge*, 1956, diptych [below], and the early twelfth-century basilica church, Paray-le-Monial in Burgundy.



Leland Bell in his studio

By James Schuyler

Photographs by Rudolph Burckhardt

Bell paints a picture

When Leland Bell was going to Western High in Washington, D. C., about twenty years ago, his big kick was playing the drums. The band he played with included in it a Negro instrumentalist—unique in the city in those days. He also studied art at Western. He likes to argue art now and he liked to argue art then, and his teacher found his Klee-inspired abstractions deviationist. He was a young wild man.

Klee was among the artists whose pictures he used to go to see at the Phillips Gallery, and so was Karl Knaths. One day the custodian, a gentle man remembered by most visitors to the collection, asked him if he would like to meet Knaths. Bell admired his pictures, but it hadn't quite occurred to him that Knaths trod the earth like a mortal. The wild man said yes, he would, but got stage fright and didn't keep the date. Another was arranged. This time Bell showed up and found the master quiet, sympathetic and interested.

Knaths suggested he spend the summer at Provincetown. There Bell met another young painter, Robert de Niro, an active, at the time, Hans Hofmannite. They found they had plenty to argue about. Bell painted and received criticisms from Knaths. That was the extent of his formal training.

Today, Leland Bell and his wife, the painter Luisa Matthiasdottir, and their daughter Temma, live on the two top floors of a small house on West Sixteeth Street in Manhattan. The first of the two floors, with the dividing walls knocked out and made into one long room, is used as a studio. His wife paints in the front half and Bell in the back, where he has a pair of windows looking out over backyards. In one yard there is a good sized fig tree that actually bears fruit in this brutal climate.

His painting set-up is simple: a table with his palette—never very loaded with pigment—and turpentine, tubes and brushes on it, an easel, a chair he doesn't use much, a mirror with a dark sinuous frame that he looks into when working on one of his self-portaits. Pictures are stacked about, a few not turned to the wall so he can study them, and there are a lot of pin-ups.

Bell paints on a spontaneous rotation system. He may work on a new picture for a number of days running, then put it aside for as many days or weeks or months, turning meanwhile to one of the large number of in-progress canvases. Before starting work on this article, we went through the pictures Bell had begun between the end of his one-man show in the spring of 1957 (at the Poindexter Gallery) and the following late August. Several were portraits of his wife sitting in a deep chair, started at the McDowell Colony. There was a still-life of

1 Drawing from Rubens' *Outbreak of War.*

2 Drawing from Derain's *La Surprise.*

3 "Rogues Gallery" of ten different self-portraits.

Bell paints quickly, but with a great deal of introspection and self-criticism, often working on several paintings at once. The ten self-portraits [3], all at different stages, were photographed for this article along with the finished one [p.45]. Very conscious of art history, Bell also makes copies of Rubens [1] and Derain [2].

a "found" set-up at the further end of the studio, a doll on a window sill under a bushy avocado plant. Several nudes (most of his nudes are take-offs from magazines photographs: among his pin-ups there are always several sheets torn out of Scandinavian health magazines—pale, exuberant and lanky, the people in them look as though Bell had designed them, particularly in the imperceptible modeling of long hip and thigh, shank, angle and instep, without the markedly sculptural proportions of Southern types) and a few self-portraits, but most of those quite advanced. We decided to wait and see which would develop.

Bell has a passion for great art, and at the time he was working on an exegetical sangine of Rubens' *The Outbreak of War,* drawing from a black-and-white reproduction of the oil in the Pitti Palace [fig. **1**]. The drawing had, in one session, reached a point of intense vigor, but he was not at all content with the way he had gotten down Rubens' thrusts and counter-thrusts in an impossibly complicated painting. The central passage was erased and redrawn; the composition seemed too confined and to enlarge it, strips of paper were pasted along the edges and the other figures drawn larger to keep in scale with the freshly-drawn figure of Venus. Over a period of months the drawing was worked on, never, really, with the idea of producing a finished work, rather as a means of exploring Rubens' composition: to trace, if not to solve, the mystery.

Then, between visits, Bell had started a number of new self-portraits—he paints them because he is the most available and patient model he has, and through acquaintance has grown fascinated by the problems the territory offers [figs. **4**, **5**]. It is almost impossible to catch the inception of one of his pictures: the composition usually is sketched out quickly in charcoal on sized canvas (the one reproduced with this article happens to be on burlap), then Bell works up the picture in

fast washes, sometimes monochrome, sometimes producing an apparently finished picture, though it never is.

Of one of the new ones, in which head and shoulders had been scrubbed away but the worked ground left at the point it had reached he said, "I like the way the blue actually *sits* on the head": and it was remarkably attached to the figurative part of the picture, a solidity achieved by so many quick adjustments, and one which did not rob the blue of its light and airiness. Turning to a pin-up of a Fayum coffin portrait he said, "Look how the ear fits into the head, where the mouth is, how the nose hangs," in sincere amazement (his index finger tracing at the same time the continuity of the contained forms).

About form he speaks clearly and with fervor; asked about his color, for me a prime element in the strength of his pictures, he looked blank and shrugged. One color demands another. His brush picks up what it naturally seeks: a thread of blue paint across a chin created of thickish strokes and touches of rose and salmon in a picture in which an especially fresh green plays a leading role. The effect is not of artifice but of openness of means and of sunlight naturally reflected from the pigmentation of ruddy skin.

Through he takes his color as he needs it, the way he speaks of the beauty of Iceland, his wife's home, inclines one to wonder if his experiences there have not influenced him. From a reading of the Auden-McNiece reports, no one could have anticipated the splendors of volcanic color, of sharp greens and brilliant northern blue, that Bell recalls.

His brush stroke, in which one detects the one-time musician's strong wrist, is altogether idiomatic and, for him, sometimes bothersome. It's the picture, the continuity of forms, that counts: at times he would like to eliminate the surface tension of crossing and cursive strokes completely. Looking at a pin-up of a small Cézanne of three pears, the imperceptible solidity of the pieces of fruit seems a part of what Bell is after.

Passion, largeness, openness: many of Bell's pictures are small, his palette could be described—thinking of the mountainous inundations on, say, Milton Resnick's paint table—as dainty. A lot of the struggle is inward, in the cultivation of a scrupulous and discerning eye. [Continued on page 61]

4 The artist finishing his *Self-Portrait.*

5 *Self-Portrait* on burlap (Poindexter Gallery).

Bell feels he has "never quite made it" in his self-portraits. After the composition is sketched in quickly with charcoal, it is worked up in layers of fast washes [**4**]. Here, the head and shoulders have been scrubbed away [**5**] so that the blue ground seems to "actually sit on the head."

Cubist colors, first used in adventurous oil abstractions, were retained in the found objects—corrugated wrapping and wall papers—of collage; Braque's *Musical Forms*, 1913; Philadelphia Museum.

By Clement Greenberg

The pasted-paper revolution

Collage: a modern critic's view on how the technique, a purely twentieth-century innovation, changed the entire esthetic of modern painting and sculpture

Braque's *Fruit Bowl*, 1912, is believed to be the first collage.

The collage played a pivotal role in the evolution of Cubism, and Cubism had, of course, a pivotal role in the evolution of modern painting and sculpture. As far as I know, Braque has never explained quite clearly what induced him, in 1912, to glue a piece of imitation wood-grain paper to the surface of a drawing. Nevertheless, his motive, and Picasso's in following him (assuming that Picasso did follow him in this), seems quite apparent by now—so apparent that one wonders why those who write on collage continue to find its origin in nothing more than the Cubists' need for renewed contact with "reality."

By the end of 1911 both masters had pretty well turned traditional illusionist paintings inside out. The fictive depths of the picture had been drained to a level very close to the actual paint surface. Shading and even perspective of a sort, in being applied to the depiction of volumetric surfaces as sequences of small facet-planes, had had the effect of tautening instead of hollowing the picture plane. It had become necessary to dis-

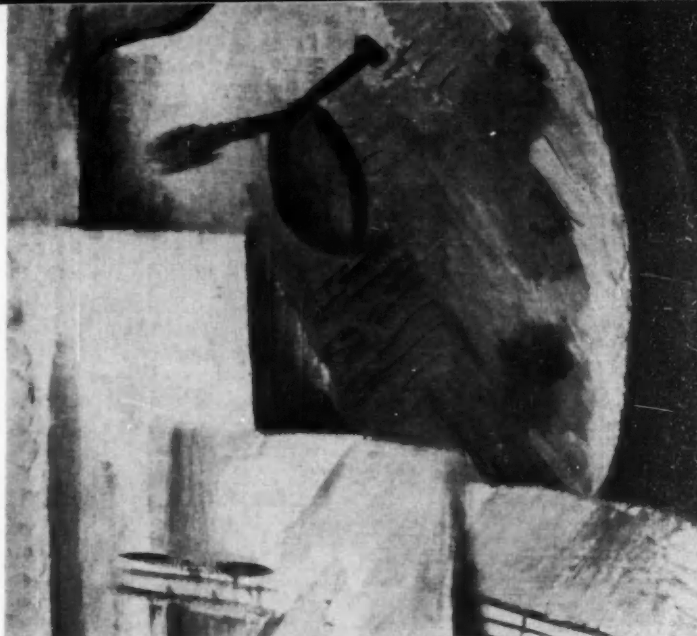
1 Braque: *Still-life with Violin and Palette*, 1910, oil on canvas.
Guggenheim Museum, New York

2 Braque: *Bach*, 1911-12 oil on canvas.
Sidney Janis Gallery, New York

3 Picasso: *Violin and Guitar*, 1913, oil with sand.
Philadelphia Museum

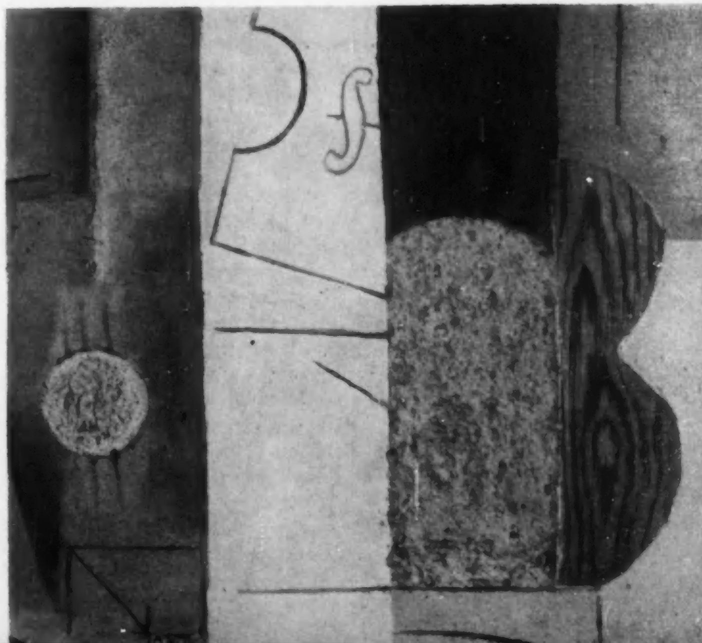
Searching for ways to suggest depth on their flat surfaces, the Cubists first introduced simulated elements of reality—the cast shadow of a nail [**1**] stenciled letters [**2**] then added "real" substances, like sand [**3**].

criminate more explicitly between the resistant reality of the flat surface and the forms shown upon it in yielding, ideated depth. Otherwise they would become too immediately one with the surface and survive solely as surface pattern. In 1910 Braque had already inserted a very graphic nail with a sharp cast shadow in a picture otherwise devoid of graphic definitions and cast shadows, *Still-life with Violin and Palette* [fig. **1**], in order to interpose a kind of photographic space between the surface and the dimmer, fragile illusoriness of the Cubist space which the still-life itself—shown as a picture within a picture—inhabited. And something similar was obtained by the sculptural delineation of a loop of rope in the upper left margin of the Museum of Modern Art's *Man with a Guitar* of 1911. In that same year Braque introduced capital letters and numbers stencilled in *trompe-l'oeil* [fig. **2**] in paintings whose motifs offered no realistic excuse for their presence. These intrusions, by their self-evident, extraneous, and abrupt flatness, stopped the eye at the literal, physical surface of the canvas in the same

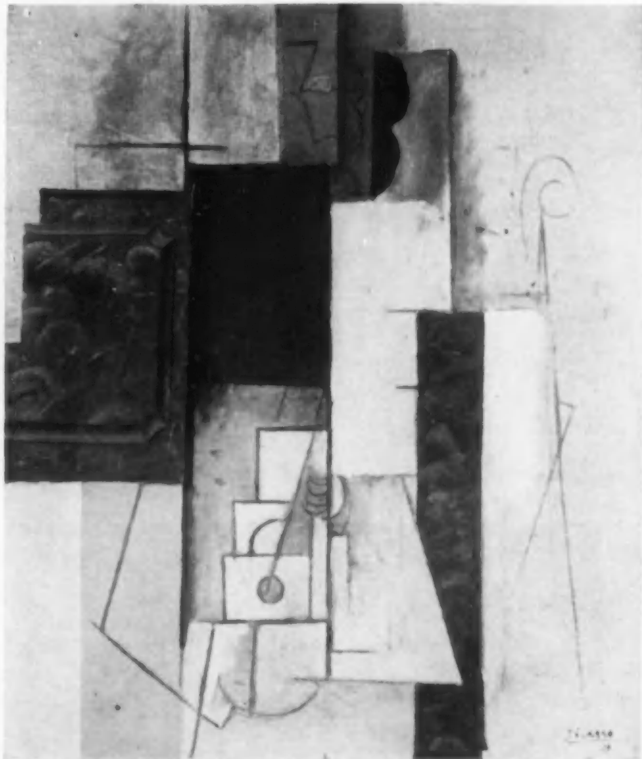


1

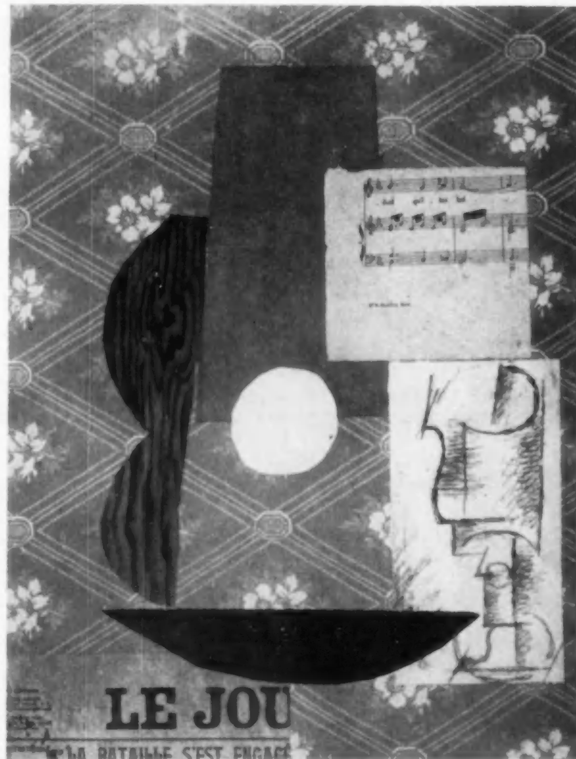
2



3



4 Picasso: *Cubist Composition*, ca. 1912, oil with marbelized surfaces.
Pasadena Art Institute



5 Picasso: *Guitar and Wine Glass*, oil with imitation woodstrips.
McNay Art Institute, San Antonio, Texas

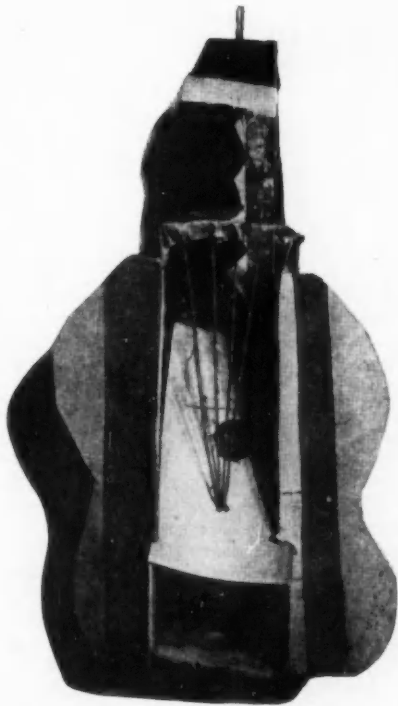
The pasted paper revolution continued

way that the artist's signature did; here it was no longer a question of interposing a more vivid illusion of depth between surface and Cubist space, but one of specifying the very real flatness of the picture plane so that everthing else shown on it would be pushed into illusioned space by force of contrast. The surface was now *explicitly* instead of implicitly indicated as a tangible but transparent plane.

It was toward the same end that Picasso and Braque began, in 1912, to mix sand and other foreign substances with their paint [fig. **3**]; the granular surface achieved thereby called direct attention to the tactile reality of the picture. In that year too, Georges Braque "introduced bits of green or gray marbleized surfaces into some of his pictures and also rectangular strips painted in imitation of wood grain [figs. **4, 5**]" (I quote from Henry R. Hope's catalogue for the Braque retrospective at the Museum of Modern Art in 1949). A little later he made his first collage, *Fruit Bowl*, by passing three strips of imitation wood-grain wallpaper to a sheet of drawing paper on which he then charcoaled a rather simplified Cubist still-life and some *trompe-l'oeil* letters. Cubist space had by this time become even shallower, and the actual picture surface had to be identified more emphatically than before if the illusion was to be detached from it. Now the corporeal presence of the wallpaper pushed the lettering itself into illusioned depth by force of contrast. But at this point the declaration of the surface became so vehement and so extensive as to endow its flatness with far greater power of attraction. The *trompe-l'oeil* lettering, simply because it was inconceivable on anything but a flat plane, continued to suggest and return to it. And its tendency to do so was further encouraged by the placing of the letters in terms of the illusion, and by the fact that the artist had inserted the wallpaper strips themselves partly inside the illusion of depth by drawing upon and shading them. The strips, the lettering, the charcoaled lines and the white paper begin to change places in depth with one another, and a process is set up in which every part of the picture takes its turn at occupying every plane, whether real or imagined, in it. The imaginary planes are all parallel to one another; their effective connection lies in their common relation to the surface; wherever a form on one plane slants or extends into another it immediately springs forward. The flatness of the surface permeates the illusion, and the illusion itself re-asserts the flatness. The effect is to fuse the illusion with the picture plane without derogation of either—in principle.

The fusion soon became even more intimate. Picasso and Braque began to use pasted paper and cloth of different hues, textures and patterns, as well as a variety of *trompe-l'oeil* elements, within one and the same work. Shallow planes, half in and half out of illusioned depth, were pressed still closer together, and the picture as a whole brought still closer to the physical surface. Further devices are employed to expedite the shuffling and shuttling between surface and depth. The area around one corner of a swatch of pasted paper will be shaded to make it look as though it were peeling away from the surface into real space, while something will be drawn or pasted over another corner to thrust it back into depth and make the superimposed form itself seem to poke out beyond the surface. Depicted surfaces will be shown as parallel with the picture plane and at the same time cutting through it, as if to establish the assumption of an illusion of depth far greater than that actually indicated. Pictorial illusion begins to give way to what could be more properly called optical illusion.

The paper or cloth had to be cut out, or simulated, in rela-



6 Picasso: ***Guitar,*** 1912 paper construction, 13 by 6¾ inches.

The collage's definition of planes in an illusory space, with such varied textures as marbelized paper [**4**] and imitation woodgrain [**5**], culminated in actual constructions [**6**]. After the discipline of Cubism, the collage was used for Surrealism [**8**], fantasy [**9**] and decoration [**7**].

tively large and simple shapes, and wherever they were inserted the little facet-planes of Analytical Cubism merged perforce into larger shapes. For the sake of harmony and unity this merging process was extended to the rest of the picture. Images began to re-acquire definite and even more recognizable contours, and Synthetic Cubism was on the way. With the reappearance, however, of definite and linear contours, shading was largely suppressed. This made it even more difficult to achieve depth or volumetric form, and there seemed no direction left in which to escape from the literal flatness of the surface—except into the non-pictorial, real space in front of the picture. This, exactly, was the way Picasso chose for a moment, before he went on to solve the terms of Synthetic Cubism by contrasts of bright color and bright color patterns, and by incisive silhouettes whose recognizability and placing called up an association at least, if not a representation, of three-dimensional space.

Some time in 1912 he cut out and folded a piece of paper in the shape of a guitar and glued and fitted other pieces of paper and four taut strings to it [fig. **6**]. A sequence of flat surfaces on different planes in actual space was created to which there adhered only the hint of a pictorial surface. The originally affixed elements of a collage had, in effect, been extruded from the picture plane—the sheet of drawing paper or the canvas—to make a bas-relief. But it was a "constructed," not a sculpted, bas-relief, and it founded a new genre of sculpture. Construction-sculpture was freed long ago from its bas-relief frontality and every other suggestion of the picture plane, but has continued to this day to be marked by its pictorial origins. Not for nothing did the sculptor-constructor Gonzalez call it the new art of "drawing in space." But with equal and more descriptive justice it could be called, harking back more specifically to its birth in the collage: the new art of joining two-dimensional forms in three-dimensional space.

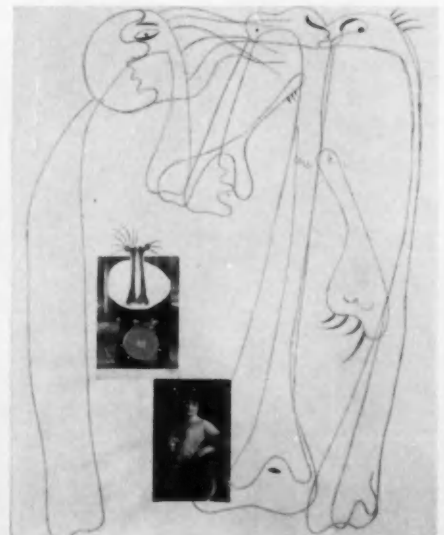
After classical Cubism the development of collage was largely oriented to shock value. Arp, Schwitters [fig. **8**] and Miro [fig. **9**] grasped its plastic meaning enough to make collages whose value transcends the piquant, but the genre otherwise declined into montage and stunts of illustration, or into decoration pure and simple. The traps of collage (and of Cubism in general) in this last respect are well demonstrated by Gris's case [fig. **7**].

Cubism, in the hands of its inventors—and in those of Léger too—achieved a new, exalted, and transfigured kind of decoration by reconstructing the flat picture surface with the very means of its denial. They started with the illusion and arrived at a quasi-abstract literalness. With Gris it was the reverse. As he himself explained, he started with flat and abstract shapes to which he then fitted recognizable three-dimensional images. Whereas Braque's and Picasso's images were dissected in three dimensions in the course of being transposed in two, Gris's tended, especially in the beginning, to be broken up in two-dimensional terms alone, in accordance with rhythms originating on the surface. Later on Gris became more aware of the fact that Cubism was not just a question of [Continued on page 60]

7 Gris: *The Musician's Table,* 1914, oil, paper.
Marlborough Gallery, London

8 Kurt Schwitters: *Hindenburg,* 1920, collage.
Sidney Janis Gallery, New York

9 Miro: *Collage,* 1933, with pasted photographs.
Private collection



Art news from

Rome by Milton Gendel

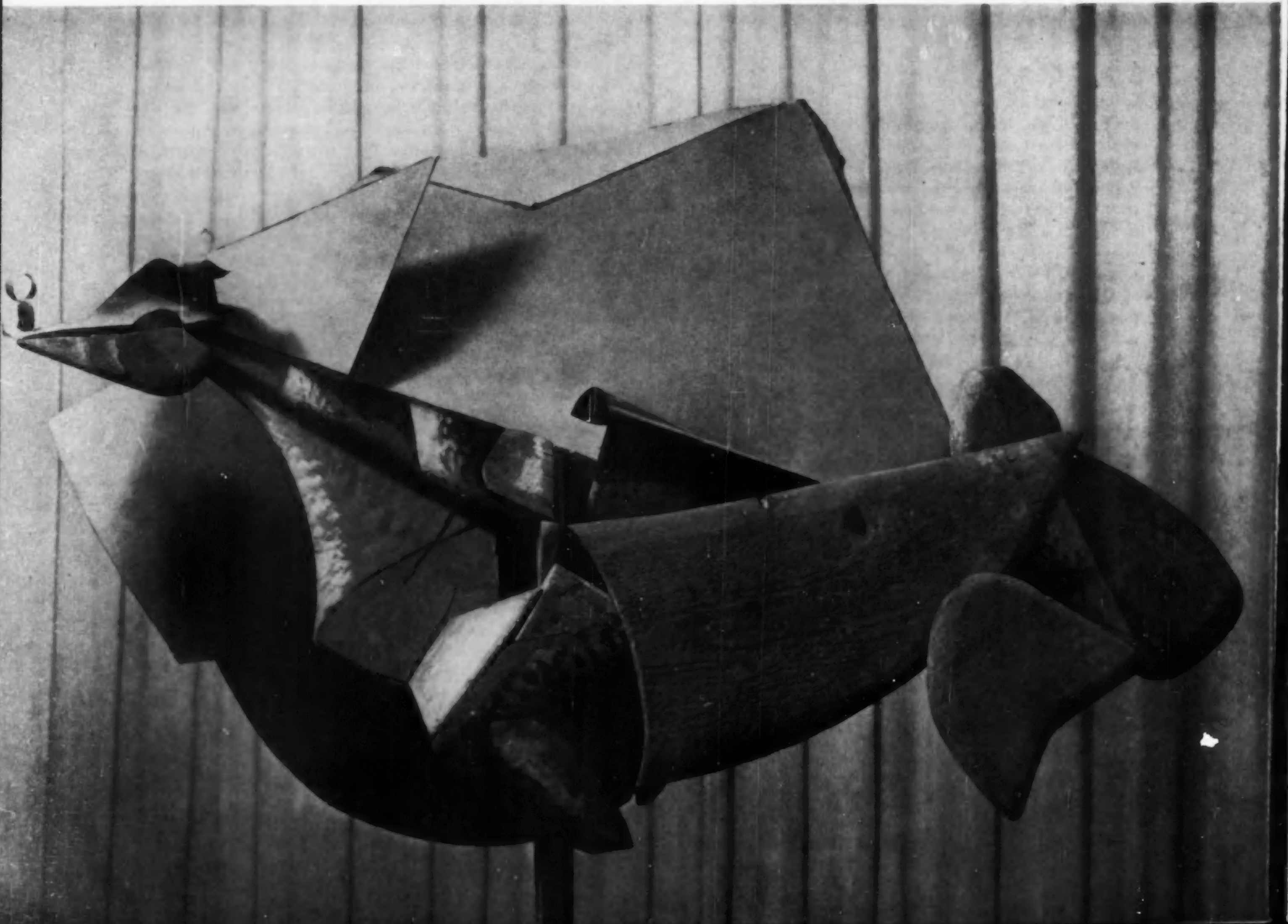
The twenty-ninth edition of Venice's international biennial art bazaar is the best organized and certainly the least interesting since the war.

Venice art bazaar

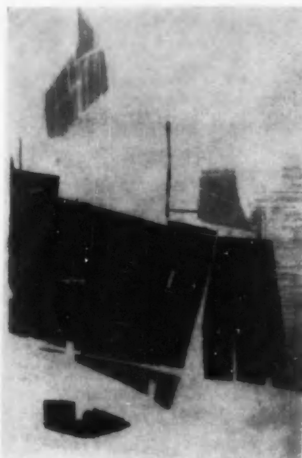
Following the nineteenth-century conception of international expositions and world-sample fairs, the Biennale provides an opening in the culture market for any country that wishes to push its line of art goods. Around the central pavilion which houses the Italian show, retrospectives and the exhibitions of countries that do not possess a building of their own, the national pavilions have proliferated progressively and this year number twenty-five, or two more than at the last Biennale. But with the increase in participation there has been a muting of the huckster atmosphere, and with the improved presentation the color and hurly-burly—annoying enough at the time—of the chaotic Biennale of 1956 have been eliminated. The prevailing mood is a complacent acceptance of the international "advanced" vocabulary in painting and sculpture, and this takes on ironic overtones where the exhibitions, *per forza*, represent the official policy of statist countries. A spurious air of progress and cultural *bonhomie* is created when Spain and Yugoslavia can both put on shows that speak, with not so provincial an accent, the graphic and plastic language of New York, Paris, London and Rome. With almost everybody, except of course the Russians, in the same kind of avant-garde act—Spanish Burris, Yugoslav Tachistes—the fiction of national schools becomes tawdry; and in its effect on the distribution of the big Biennale prizes, if anyone still takes this seriously, the same fiction has become a scandalous absurdity. In an all-time low of art-prize politicking and jobbing, Pevsner as a "French" sculptor was passed over, although his show was undoubtedly the most prize-worthy at the Biennale. Hayter, the best engraver in the world, was given a prize for religious art, presumably because the work rewarded is entitled *Apocalypse*—its only claim to received religion—while a former student of his, who has not outstripped him, was awarded the main prize for engraving. Details of the international delegates' shenanigans in corridor and jury would make a curious footnote to the clinical sociology of contemporary art.

This year's Biennale can be praised, however, for the reorganization of the labyrinthine central pavilion, which has been masterfully carried out—pending construction of a new building—by the architect Carlo Scarpa, who has managed to turn that old rabbit warren into a reasonable and attractive sequence of halls and rooms. His problem was simplified by the

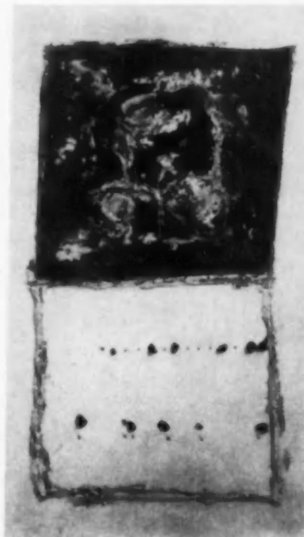
Umberto Boccioni's *Horse and House*, 1911-12, cardboard and wood, shown at Rome's Il Segno Gallery, now belonging to Peggy Guggenheim, Venice.



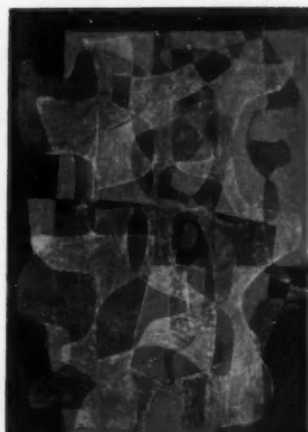
reduction of the Italian participants from the more than three hundred of 1956 to the less than ninety showing this time. The new Canadian pavilion, by Belgiojoso, Peresutti and Rogers, is also more stimulating than most of its contents. An angular spiral in plan and elevation, it occupies the green corner between the massive English and German pavilions, where its open and transparent construction does not block out the trees and shrubbery. It is one of the least affected examples of that modern commonplace: a building with a tree growing up through the roof. Best of the national exhibitions are the French, featuring Pevsner; the American, with paintings by Rothko and Tobey and sculpture by Smith and Lipton; the German, with Kandinsky; the English, with Hayter, Scott and Armitage; the Dutch, with Gerrit Benner; and the Swiss, with Max Bill and Fritz Glarner. In an unassuming display of graphics, the Danes include an incisive and provocative artist of belated Surrealist inspiration, who is remarkable: Palle Nielsen. The Japanese, not so good as at the last Biennale, include Okada, represented by undistinguished work, and the interesting sculptor, Shindo Tsuji, whose figures resemble elaborate stoves and engine blocks cast in terra cotta. Among the Italians, the retrospectives of Ottone Rosai, Enrico Prampolini and Manlio Giarrizzo, all of whom have died recently, and the large shows of Mafai and Gentilini, are noteworthy, as are those of sculptors Viani and Franchina. Burri and Scialoja are seen in two or three canvases, and the younger Italians are shown with an international group. In fact, this group show provides considerable relief from the Biennale standard national package and offers stimulating comparisons between the Italians—Brunori, Crippa, Dorazio, Perilli, Aimone, Bacci; the American—Joan Mitchell, Jasper Johns, Richard Stankiewicz; the English—Sandra Blow, Alan Davie; and the French—François Arnal. Similarly interesting is the exhibition of younger foreign artists residing in Italy, which is given at the Palazzo Bevilacqua La Masa, just off Piazza San Marco. Here Margherita Russo's beautiful *Surfaces* dominates the show, which is also notable for the work of Congdon, Meo and Hadzi. In addition to the Italians, the international group and the national sections at the central pavilion of the Biennale grounds, there are also a Braque retrospective, with emphasis on the latest works, which does not show the painter at his best; and a large retrospective of the German-French artist, Alfred Otto Wolfgang Schulze Wols, Europe's answer to Jackson Pollock in the select-your-own-ancestor-for-contemporary-art sweepstakes.



1 Fayga Ostrower: untitled colored print, Brazil.



2 Lucio Fontana: *Spatial Concept*, Italy.



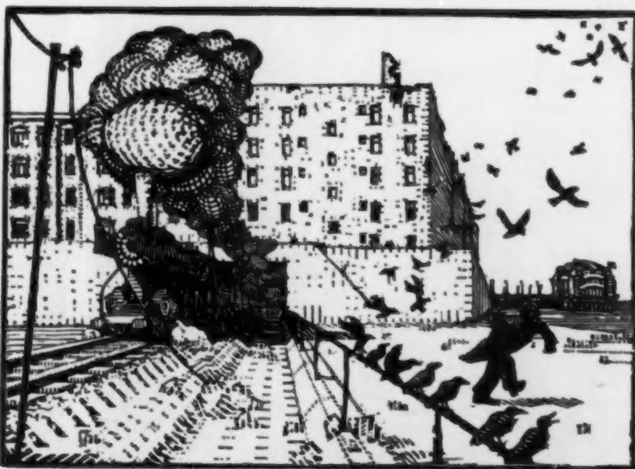
3 Maria Jarema: *Filtri XI*, tempera, Poland.

4 Olga Jevric: *Composition I*, cement, Yugoslavia.

The Venice Biennale, usually marked by an exciting juxtaposition of national styles, provides a rather dull, standard showing of the "advanced" abstract vocabulary from countries with such divergent political lingos as Brazil [1], Italy [2], Poland [3], Yugoslavia [4].

Rom und Orient

The new National Museum of Oriental Art is the latest achievement of the Italian Institute for the Middle and Far East, a remarkable institution, directed by Prof. Giuseppe Tucci, which has a world reputation in Oriental studies for its teaching programs, its investigations and its field expeditions (the Institute is at present digging in Swat). The museum, occupying a suite of rooms in the Institute's headquarters, Palazzo Brancaccio, a grandiose ducal pile constructed at the turn of the century amidst the then existing gardens beyond Santa Maria Maggiore, has a small but choice selection of Chinese, Japanese, Indian and Persian sculpture, painting and objects. It is the first such collection in Italy to be organized and mounted according to scientific standards of orientology. For its inauguration, the museum has put on a splendid exhibition of Gandharan and Central Asian art, drawn from its own stock and loans from the Berlin Museum für Völkerkunde; the Musée Guimet of Paris; and from the Pakistani museums of Lahore, Peshawar and Taxila, which include a number of unpublished pieces. Three hundred works document the impact on Buddhist art of Hellenistic-Roman culture, the interplay of Iranian, Indian and classic forms, and their diffusion along the northerly caravan route of Central Asia as far as China. The period covered is a thousand years, from the first to the tenth centuries A.D., and the series of works illustrates the local variations in the creative activity of the city-state centers punctuating the great trans-Asian silk road. When the art of Gandhara, the region between the Oxus and the Indus, comprising the north of what is now West Pakistan and part of Afghanistan, first became known to the Occident more than a century ago, it was generally accepted as the only Indian art worthy of the name, because its classical elements permitted it to be included among the traditionally acceptable currents of art. Subsequently, with the recognition of the intrinsic values of Indian culture, Gandhara fell into disrepute, as its Apollos impersonating Buddhist subjects were considered a sort of contamination of proper Indian art. More recently, these categorical approaches have gone by the board, and Central Asia is seen properly as a composite of cultures, overlapping in time and space, which merge by gradations into Europe and Farther Asia. Gandhara, in contact with the West, influences Tumshuq, and farther to the East a chain of centers, from Kucha to Shorchuq leads to Tun-Huang, on the confine between Serindia and China. The exhibition traces the succession and interfusion of styles—Hellenistic-Roman, Gupta, Iranian, Chinese—and illuminates a vast region whose art is little known to the general public and is still debated among specialists as to chronology and [Continued on page 61]



5 Outstanding new face in Venice is Palle Nielsen of Denmark; this untitled woodcut is for his recent *Orpheus and Eurydice* series.

Art news from

Paris by Pierre Schneider

In view of their rarity as well as their extreme fragility, an exhibition of Byzantine illuminated manuscripts is of necessity a remarkable event. But remarkable is not sufficient to qualify the works displayed under the title "Byzantium and Medieval France," at the Bibliothèque Nationale, as the central panel of a triptych of shows covering the field of medieval illumination (the preceding ones having been devoted to Carolingian and Romanesque, and to Gothic manuscripts). Most of the masterpieces on view have been selected from the Bibliothèque's *fonds grec*, probably the richest in the world, initiated by Charles VIII during his Italian campaign and developed by a succession of French monarchs, with the enlightened help of humanists and diplomats.

Monuments of unaging intellect

Through these precious pages, the history and characteristics of Byzantine art can be followed clearly. Indeed, one might well be led to think that the "book" played a role at least as important in esthetics as it did intellectually. In times of upheaval, widespread destructions and shaky communications, it became the depository of the past: the lesson of Pompeii, capsuled in illustrations, was thus handed down despite cataclysms; the continuous narrative, with its spontaneous, seemingly improvised forms, unfolding against the uncompartmented plane of the page, even the repertory of Hellenistic themes and attitudes, survives in the Nicander or the so-called Paris Psalter, both of the tenth century. Thus kept perpetually available, the legacy of Greece permits a succession of "revivals" of antiquity well into the thirteenth century. The book also conveys, as do to some extent coin, jewel and ivory, the artistic innovations of the Eastern empire. Spread on the golden vaults of Byzantine basilicas, the spirit of this *arte nuovo* is stuffed into the book, like the genie into his bottle.

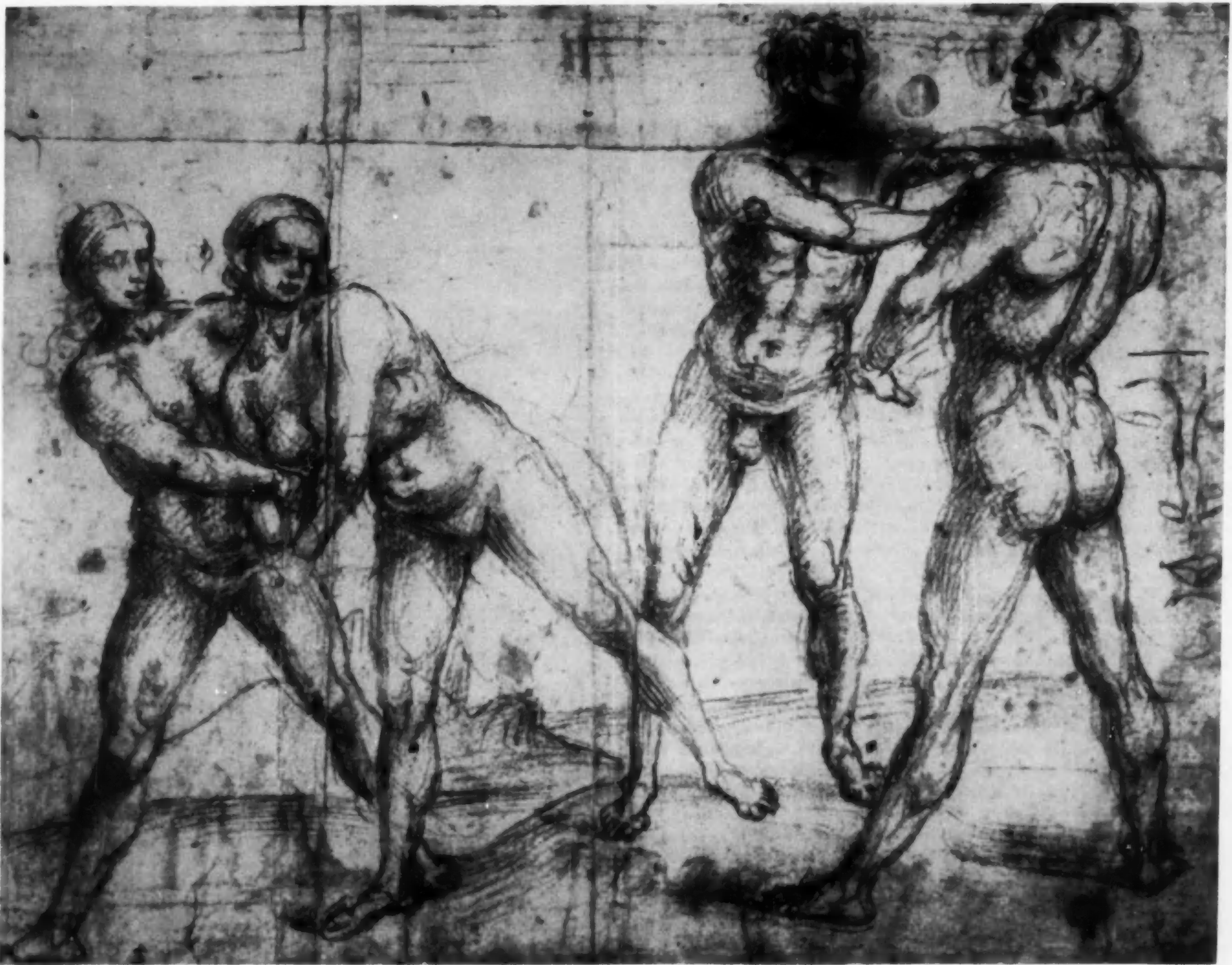
Finally, the book is a faithful mirror of the *Zeitgeist*. Catastrophically so, during the Iconoclastic period, which witnessed the severe destruction of fifth to eighth century art—Byzantium's first golden age. One of the few vestiges of that art, the priceless Codex Sinopensis (sixth century), is on display. However, Iconoclasm did not imply the abolishment of all art; it merely forbade the representation of what could not be represented without sacrilege—the divine. Thereby it brought Byzantine art close to its Islamic cousin, which was laboring under a similar restriction. The elaborate decorative patterns, the floral, animal and abstract motifs that serve as a setting to the figures of the Bible when, in the second half of the ninth century, these begin to reappear, may well be a survival of the Isaurian period. The classic Byzantine style, as it now stabilizes, will suffer little change until the invasions from the West break the spell and introduce into it a note of pathos and a thirst for the picturesque usually muted in the major tradition. The virtue of this style is that its rigid scheme enables the spiritual vision to manifest itself freely, as the rosary facilitates praying. But the West (its scholars today and its artists a thousand years ago) tends to mistake the beads for the prayer. The Western manuscripts on display show the extent of the Byzantine influence, but also the misunderstandings which it encountered. Byzantine ornament is frozen into decorative tangles, its figures are pried out of their hieratic, but only seeming, immobility and submitted to the gymnastics of artificial respiration.

The nature of the Byzantine vision comes out clearly from the Bibliothèque's exhibition: it is the will to communicate a lyric message through the only mediums which it can bear: real space, real light—the source, as I have said, of this art's fragility. In fact, when one considers the battered, faded, yet powerful pages of the Sinopensis, bought in 1899 by a ship-captain from an old woman in a Greek port, when one remembers the storms which they weathered and considers the weight of intellectual fervor, religious feeling, and artistic tradition and invention which they carry with effortless grace and firmness, one cannot help feeling that this art, more than any other, is the materialization of a miracle, "more miracle than bird or handiwork," as Yeats put it.

Florentine aftermath

Florence, it is commonly assumed, ceases being a center of artistic activity toward the end of the fifteenth century. The Louvre's Cabinet des Dessins has set out to prove that art lived on in Florence after Vasari, by exhibiting Florentine drawings from the collection of Filippo Baldinucci. Artistically, the evidence is not altogether convincing: Ammanati or Buontalenti codify

Delacroix's oil *Head of Madeleine* [left] in the 19th-century show at Galerie Daber; and Renoir's *Julie Manet and Her Cat*, 1887, at Durand-Ruel.



Signorelli crayon drawing, *Two Men and Two Women Wrestling*; from the Filippo Baldinucci Collection, Cabinet des Dessins, Louvre.

the creations of the Renaissance (here represented by one of Uccello's *Mazzocchi a punte*, which shows how easily reason can go over into madness) into recipes. Culturally, however, the exhibition carries interesting lessons, such as the fact that decline hits first those mediums which require the greatest energy; drawing survives long after painting has died. Florence, at this late stage, presents a striking parallel with France at the eve of the Revolution. The same craving for distraction, for plays, masquerades, festivities is evident. Quite logically, too, they give rise to the same kind of artistic preoccupations: Rossello's passionate frivolity recalls a Watteau minus the genius; and Furini, who softens the clear edges of the Classic tradition in a sentimental fog, at times seems like a prefiguration of Prud'hon.

Impressionist season

The interest of the exhibition organized by the Musée de l'Orangerie under the title "French Art and Europe in the seventeenth and eighteenth Century" is also more cultural than artistic. Its aim is to show the truth of Rivarol's contention that "French is the universal language"; but the demonstration is blurred somewhat by the juxtaposition of works by French artists working for foreign patrons, or on foreign subjects, by foreign artists working in Paris, or under the French influence, etc. Since the general artistic level is mediocre, one does not feel much tempted to probe into these differences. Still, a few paintings make the visit a valuable one: Watteau's *Polish Woman*, whose skirt is animated by tremors as delicate as those of a leaf agitated by a small breeze; portraits of each other by Nattier and Tocqué (coming from such masters of pomp, these intimate oils are like the private whispers of public orators); Poussin's stern self-portrait emphasizes the constructive, dogmatic side of his personality; and a curiously gauche equestrian portrait of Count Potocki by David, in which the artist's future revolutionary convictions can be sensed only from the fact that the horse is so much bigger than the man—making the latter look like a little farm boy riding the ploughhorse out to the fields.

Across the Tuileries from the Orangerie, the Jeu de Paume, which shelters the Louvre's Impressionists, has at last reopened. The contents are the same, with the addition of a few recent acquisitions, and sculptures by Renoir, Degas and Gauguin. But the form is new. While the introduction of the latest techniques of temperature and humidity control are to be commended highly, the presentation borders on the horrendous. The delicate harmonies of most of the artists represented collapse under the burden of crushing, streamlined sycamore frames. Monet's views of Normandy suffer an even sadder fate; they are set directly in a white wall, so that they look for all the world like kodakromes blown up by a traveling agency to lure in prospective tourists.

Impressionism was also the note at Durand-Ruel, where Renoir was honored with a large show ranging from his early Corot- and Millet-inspired landscapes to the late, opalescent canvases which seem powdered with the pollen of life. Like happiness, Renoir offers no surprises. It is only in retrospect that one realizes the incredible marriage of lightness and volume which Renoir achieved with such total modesty. At the Galerie Charpentier, a hundred and seventy oils, watercolors and drawings testified to the talent of another discrete figure, Boudin, who caught the look of a passing cloud as deftly as Guys caught that of a passing tilbury. Like so many delicate artists, he is at ease only in familiar subjects and small formats. Together with Boudin, the Galerie Charpentier is playing host to paintings from the museum of Caen; its most important item is Perugino's *Marriage of the Virgin*, which inspired Rafael's *Spozalizio*. Galerie Henriette Bérès exhibited drawings and woodcuts by Hokusai, whose influence on Impressionism has often been noted. Since the works on display have been selected with the most judicious care, Hokusai's genius, as varied as his pseudonyms, stands out sharply. The modern sensibility might perhaps no longer be as dazzled by the virtuosity of the *Thirty-Six Fujis*. Instead, we are more open to Hokusai's devouring curiosity and to his never dozing line—qualities evoking in turn Leonardo, Fragonard, Rembrandt or even Marquet. Like
[Continued on page 63]

Art news from

London by John Russell

High summer is not a time for novelty in the London galleries. There's too much competition. Modiste and milliner tug harder than ever, summer holidays are imminent and black-market seats for Wimbledon, or for Callas in *Traviata*, will sponge up such money as might otherwise be put aside for a canvas. Nature, too, may sometimes put the painter literally "in the shade."

Gainsborough triumphs

So it's not surprising that the one-man shows tail away at the end of June and we fall back on tried familiars. Among familiars of our own sort none now stands higher than Gainsborough; this summer has, in a real sense, belonged to him, and when we look back upon its extreme vagaries we remember that Gainsborough, too, when working up a landscape in his studio, would sometimes put spring, summer and autumn into one and the same picture.

He scored along the line, these last few months. Prof. Ellis Waterhouse's *Gainsborough*, with its definitive catalogue and eloquent introductory essay, came out on May 15 (Hulton Press). *The Painter's Daughters Chasing a Butterfly*, lent by the London National Gallery, is one of the sensations of the "Age of Rococo" exhibition in Munich. Earl Waldegrave's unfinished portrait of William Henry, Duke of Gloucester came up at Christie's on June 27 and fetched the biggest price paid for a Gainsborough portrait since the heyday of Duveen, $61,740. And when Sir Joseph Robinson's collection was put on view in the Royal Academy's Diploma Gallery it was above all the group of eight Gainsboroughs which caught the eye as one wandered through the exhibition.

It is rare for a collector to outshine his collections, but it must be owned that the legend of Sir Joseph Robinson (1840-1929) aroused expectations which were not quite fulfilled when the pictures actually got on to the wall. A man of Robinson's liberal opinions and unlimited wealth (he was the first man to export diamonds from South Africa to England, and the first to exploit the gold-bearing areas of the Rand) could hardly fail to lay hands on an interesting collection of pictures; but his purchases (all made, by the way, between 1894 and 1903) did not have quite the stamp of originality which caused him to receive his guests in full evening dress and a prospector's white pith helmet. There was magic, all the same, in the group of Gainsboroughs, which included a companion portrait to the Philadelphia Museum's *Lady Rodney* and the unfinished *Boy in a van Dyck Costume* which once belonged to Boni de Castellane. Constable in one of his lectures, one hundred and twenty years ago, said of pictures such as these: "On looking at them, we find tears in our eyes, and know not what brings them."

The religious theme

Religious feeling is one of the rarest constituents in English painting. Millais' *Jesus in the Carpenter's Shop* and Constable's altarpiece at Nayland are capital things, in their way, but if we compare them with a sermon by Donne, or with Purcell's *The Blessed Virgin's Expostulation*, or with the twelfth century sculptures at Kilpeck, we shall soon see where our English genius finds its fuller expression.

Thus the Contemporary Art Society was courting a considerable disaster when it chose "The Religious Theme" as the general directive of its exhibition at the Tate Gallery. And I won't pretend that there was anything there which would have made William James add an appendix to his "Varieties of Religious Experience." An enlightened spectatorship was all that could be claimed for most of the entrants; and in the absence of such leading pietists as Epstein, Sutherland and Stanley Spencer it was left to Ceri Richards, Michael Ayrton, Keith Vaughan and a gifted newcomer, Basil Blackshaw, to strike the notes of horror and compassion. There were many, however, who played up quite fairly and ventured to ground where even painters of their skill and experience might have come to grief; Humphrey Spender, Leonard Rosoman, Mary Potter and others came out of this ordeal with credit. But the visitor who had on his bookshelves Dr. Pigler's mammoth *Dictionary of Baroque Themes* will have regretted the disappearance of many subjects which were current as lately as two centuries ago: notably the "Remorseful Magdalen," of which Pigler lists some [Continued on page 63]

It was a summer for Gainsborough: his unfinished *Boy in a van Dyck Costume* was one of eight in the Sir Joseph Robinson Collection at the Royal Academy.

Alan Davie broke the genteel London high-summer rules in his retrospective at the Whitechapel Gallery in July: above, his *Target for No Shooting*, 1958.

Art news from

Los Angeles by Jules Langsner

The Pasadena Art Museum and the Esther Robles Gallery in Los Angeles are showing prints and paintings by the transatlantic teacher-engraver-painter, Stanley William Hayter.

Hayter in retrospective

At Pasadena, Hayter's development as an engraver is traced from 1927, the year he founded his workshop in Paris, *Atelier 17*, to recent works of 1957. Hayter's paintings, of 1952-58, are at Esther Robles'.

Incisive textures, indentations, bitten surfaces, contrasting tonal densities, hollows and ridges are employed with virtuoso skill in the Hayter engravings. A Hayter print, more likely than not, approaches the sculptural relief of engraved armor. It is his distinction that technical processes are not diversions, but procedures unlocking imaginative ideas. That he continues to tap a rich creative lode can be seen in such recent works as *Combat Sous-marin* and *Aérialiste*, both of 1957. Printmaking in Los Angeles could well use the catalytic agency of an *Atelier 17*.

Hayter's eminence as an engraver sometimes obscures his achievement as a painter. The exhibition at Esther Robles puts the situation to rights. The identical sensibility, of course, manifests itself in prints and paintings—same fluid, dynamic energy, and, in the earlier works, the same wiry Surrealist images. However, the paintings exist as independent entities. In the more recent oils, Hayter has abandoned the looping wire figurations with which he is identified. The late abstractions, *Paon*, for example, present diagonal striations immersed in a spangled, high-keyed atmosphere. Linear acceleration remains the prime organizing force, but now line is discontinuous, slipping in and out of radiant color in rhythmic spurts.

Summer groups and solos

A group show at Esther Robles also merits attention. New to this reviewer are the distillations of nature by Richard Bowman of Palo Alto. In his *Summerscope*, tenuous hints of plant forms and landscape are implanted in sun-drenched colors that imperceptibly merge together. A corner of nature is seen as if for the first time. The other star of the show, Santa Barbara sculptor Robert Thomas, works in welded steel and bronze, ranging from evocative figures, with Surrealist overtones, to sinewy, life-size, open abstractions of the human form, as in *Orpheus and Eurydice*. Also on hand and giving a good account of themselves are Lucille Brokaw, Robert Ellis and Gordon Nunes.

Gerd and Irene Koch at the Pasadena Art Museum are a husband and wife team of abstractionists whose works manage to retain distinctive individuality. Of the two, Gerd Koch is drawn closest to the outdoors. He transposes small sections of nature—the stubble of a field or the tracks of animals—into abstract equivalents. Irene Koch, on the other hand, seeks to give visible shape to inner states of feeling rather than abstracting particular aspects of nature. Her characteristic signature is the arc line moving in and out of misted globules of warm color.

Edgar Ewing, returned from a sojourn in Greece and the popular Aegean island of Mykonos, reports his experiences at Dalzell Hatfield Gallery. The exhibition divides into paintings of ancient, Byzantine and modern Greece—the most realized, to this reviewer, a series on the Acropolis. Ewing brings a personal eye to this familiar subject. He disregards the crystalline light and instead he presents the sky and cliff sides in Cimmerian black. Architectural forms, blocks of marble are flattened, interlocked on the site by Ewing's nervous white line, which illuminates the ancient ruins, as if perceived in a flash of lightning.

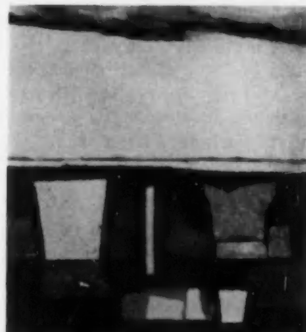
Clinton Adams, former Los Angeles painter now at the University of Florida, exhibits recent paintings in oil and tempera at the Landau Gallery. Noted for the meticulous serenity of still-lifes and uninhabited interiors in a semi-abstract vein, Adams now forgoes any trace of representation. He has turned to geologic nature—quarries, rock formations—as a point of departure for invention. The essence of the subject is presented in flattened shapes, pumiced textures, but specific description is foregone.

European influences

New galleries keep springing up in Los Angeles. The Marinette Andrews Gallery in Westwood is exhibiting encaustics and paintings by Fritz Faiss, a former student of Klee and Kandinsky at the Bauhaus in Dessau. The [Continued on page 63]

Stanley William Hayter *Marine Plant*, 1953, one of his recent oils at the Robles Gallery.

Gerd Koch's *Sun Sweep;* at the Pasadena Art Museum.



Mountains in a Landscape, in Clinton Adams' show at Landau.

Artists continued from page 7

ing"—an apartment house. The judges were James Johnson Sweeney, Meyer Schapiro and Hans Hofmann.

Don Lord, of Erie, Pa., has won the top prize ($500) in the Chautauqua Art Association's first national jury show. **Walter A. Prochownik,** of Buffalo, won a $300 prize; and the 1958 Annual Patron of the American Arts award was presented to **Seymour H. Knox,** president of the Albright Art Gallery.

Richard Ziemann's etching, *Landscape,* has won the Grand Prize ($1,000) at the Boston Arts Festival.

Opportunity Fellowships granted by the John Hay Whitney Foundation have been won by **Ralph Iwamoto, Robert H. Kobayashi, Richard Mayhew, Albert Sugimoto, James H. Suzuki.** The awards are granted to young men and women of exceptional promise who have been prevented from fully developing their potentialities by race, cultural background or region of residence. All five are now residing in New York.

Herman Cherry and **David Slivka,** painters, and **Sidney Gordin** and **Sidney Geist,** sculptors, have been appointed guest artists at the University of California, Berkeley.

Audubon Artists announces the election of **George Schwacha** as president of this exhibiting group of artists in New York.

Albert Dorne, president of the Famous Artists Schools, Westport, Conn., was awarded an honorary degree of Doctor of Fine Arts by Adelphi College, N. Y.

Joan May Bassaro and **Kathryn Jablonski** have won $500 commissions in *Mademoiselle* magazine's College Art Contest. They were picked by jurors Eleanor Munro of ARTNEWS, James Johnson Sweeney, director of the Guggenheim Museum, and Bradbury Thompson, art director of *Mademoiselle* and ARTNEWS.

French drawings return a transatlantic call

More than two hundred American-owned French drawings, ranging from the sixteenth-century court portraits of Clouet through the Impressionists, and Matisse and Picasso, will be shown at the Boymans Museum, Rotterdam [to Sept. 28] and at the Orangerie, Paris [Oct. 24-Jan. 2]. Organized as a return gesture for two exhibitions of French drawings from European collections that toured the U. S. a few years ago, the exhibition was chosen by a committee headed by Miss Agnes Mongan of the Fogg Museum, who is accompanying the showing to Europe. More than a quarter of the drawings are from the eighteenth century—Boucher's *Reclining Nude,* formerly owned by the Czars of Russia now in the Boston Museum, and Watteau's chalk *Study of a Nude Man,* ca. 1712—reflecting the special interest of American collectors in this period. Included from the Rosenwald collection are Callot's *Equestrian Sketches,* ca. 1630, from the Robert Lehman collection Claude Gellée's *View of the Villa Borghese.*

Farnese table flies phoenix-like to the Met

A magnificent Italian Renaissance table, found by a dealer a little over a year ago in a house-wrecker's yard near London, has just been acquired by the Metropolitan Museum. Richly inlaid with different marbles and rare stones, of massive proportions—13 feet long, 6 feet across, and weighing ten thousand pounds—the table was originally designed about 1570 for the grandest of all Roman palaces, the Farnese—now the French Embassy. Its inlaid top, the Museum believes, is from designs by Giacomo Vignola himself, architect of the Palace. The table is related to two table tops (now on later, wooden bases) still in the Farnese. A lily, the Farnese emblem, appears as part of the top's design. The table was transported to England sometime in the nineteenth century and was in Lord Leverhulme's mansion, "The Hill," at Hampstead during the 1920s. Evidently it was discarded by Leverhulme's heirs as a piece of garden furniture, and then started its journey to the Metropolitan via a house-wrecker's lot.

Museums, building and rebuilding

The Museum of Modern Art, New York, recovering from its fire [see A.N., May '58], announces it will reopen around October 8 with autumn flowers under its birch trees, an enlarged library, and exhibitions of Arp and newly acquired (and/or pledged) paintings.

In Houston, the Museum of Fine Arts announces the opening in October of the Cullinan Hall, the first museum Mies van der Rohe has ever completed and his latest architectural accomplishment to date. The addition cost $625,000, adds over 10,000 square feet of exhibition space to the museum as well as four studios, a library and utility rooms. The building is of buff colored brick, grey-tinted glass, in Mies' usual elegant cubic module.

The Duluth Branch of the University of Minnesota will open its Tweed Art Gallery on October 18 and 19—a new $250,000 building that will house parts of the collection of the late George P. Tweed (mostly Barbizon School) as well as works by guest artists at the University over the past ten-years—Burchfield, Kuniyoshi, Weber, Sheets, Blanch, Martin, Evergood, Kingman, Barnet.

From private homes to public places

Outstanding works of art in private U.S. collections often travel, as the summer gets hot, and as their owners relax in cooler places, to museums; indeed it is becoming a tradition: Mr. and Mrs. Y go to Venice or a Hampton while their collection takes a trip to the humidity-controlled galleries of the local institution. Chroniclers have recorded touching reunion scenes—comparable to those of children returning from camp—as a Manet greets its owners or a Delacroix settles back in its favorite spot.

At the Metropolitan, New York, a spectacular group was assembled in the new Special Exhibition Galleries—145 paintings, from Veronese, El Greco and Rubens to Matisse and Picasso, from twenty-five lenders. One whole gallery was devoted to Cézanne, including Gov. and Mrs. Harriman's *Lutte d'Amour.* Stephen C. Clark lent his great Seurat and Manet, Hals and Corot, Bellows's *Lady Jean,* van Gogh's *Night Café.* From the Kramarskys came van Gogh's *Dr. Gachet,* portraits by Cranach the Elder and Barthelomaeus Bruyn. Walter Chrysler, Jr. lent his huge Monet *Waterlilies* as well as works by Tintoretto and Géricault. Other lenders included Dr. and Mrs. David M. Levy, Mr. and Mrs. Henry Ittleson, Jr., Mr. and Mrs. William Coxe Wright, Mr. and Mrs. Basil Goulandris.

The Albright Art Gallery in Buffalo, N. Y. drew on its community for furniture (mostly American) and decorative arts (mostly English) as well as paintings and drawings, assembling a set of dueling pistols by Prelat with Cézanne's *Man in Blue,* Queen Anne armchairs with Gauguin and Soutine. Lenders included Mr. and Mrs. George Goodyear, Mr. and Mrs. Seymour Knox and Herman D. Rudd; emphasis was on moderns, including Matisse, Picasso, Gottlieb, Knaths, Levine.

Vladimir Golschmann, well-known conductor and formerly head of the St. Louis orchestra, lent his large collection of French moderns, which includes fifteen paintings by Picasso, to the Baltimore Museum. Along with works by Braque, Matisse and Rouault were exhibited the Golschmanns' group of bronzes—Classical, African, Asian.

Two well-known collections went on view in Minneapolis: the Maurice Wertheim collection [see A.N., June '46] was at the Institute of Arts; the Winston collection [see A.N., Oct. '57], at the Walker Art Center.

One collection will not travel again—the Olsen group of Pre-Columbian Mexican and Central American objects has been recently given by Dr. and Mrs. Olsen to the Yale University Art Gallery, where it is currently on view, along with recent acquisitions in modern sculpture by Picasso, David Smith and Epstein.

Jungle-drum notes

The Noble Savage, in the "wild and unspoilt" state that Rousseau conceived of, and in his later more Romantic and anti-Romantic aspects, is the subject of the summer exhibition at the University [of Pennsylvania] Museum, Philadelphia. Eighteenth-century redskins as stern as Caesars, nineteenth-century braves riding through the mists of imagination and buffalo's-breath, late nineteenth-century characters, all are gathered on canvases by Vanderlyn (his famous *Death of Jane McCrea*), West, Wimar, St. Memin, Trumbull (another *Death of Jane McCrea*), C. W. Peale, Remington, Bingham, Catlin, etc. If, as Robert C. Smith notes in his foreword to the catalogue, "the American Indian never found his Delacroix," this exhibition proves that his image was recorded with exactitude and charm.

The Museum of Primitive Art, New York, states that it will exhibit an ivory mask which cost "what is reputed to be the highest price ever paid for an example of primitive art." A Benin (Nigeria) ivory carving of the

FOUNDED 1902

ART NEWS

32 EAST FIFTY-SEVENTH STREET, NEW YORK 22, N. Y.

AN IMPORTANT LETTER TO READERS OF ART NEWS . . .

Dear ARTNEWS Reader:

Some time ago ARTNEWS inaugurated a money-saving plan exclusively for its subscribers, whereby they could order selected art books of unusual character, at considerable savings—and without any commitments or pledges whatsoever.

Briefly, the idea was based on the fact that ARTNEWS subscribers constituted the largest group of potential art-book buyers in America, and, as such, they represented a very considerable purchasing power. Impressed with the potentialities of this group purchasing power, some leading publishers agreed to reserve a block of their editions of selected books—expressly for sale to the ARTNEWS subscriber-group.

The plan commenced with one of the most notable achievements in art book publishing in years—the magnificent collection in Russia of GREAT FRENCH PAINTING IN THE HERMITAGE (published by Harry N. Abrams, Inc.). Subscribers paid $19.85 for this $25.00 book, and the demand was a most gratifying welcome for this new ARTNEWS service to its subscribers.

Then we began to receive numerous letters from non-subscribing readers — newsstand purchasers, library borrowers, etc.—inquiring about this plan. Another group-potential was indicated, one which we felt should have the same benefits as the regular subscribers—whom they might eventually join.

This notice, then, is to advise you, if you are not a subscriber (*or if, as a subscriber, you missed the chance in May*), that you can save $5.15—but you must lose no time in ordering from the limited stock available of GREAT FRENCH PAINTING IN THE HERMITAGE, by Charles Sterling, the eminent Curator of Painting at the Louvre, Paris.

This is a huge, beautiful volume, eleven by thirteen inches in size and at least an inch-and-a-half thick. The black-and-white gravure reproductions and the many beautiful color-plates are printed by the finest craftsmen in Europe—and on all counts the book is a most important event for all serious students and devotees of art.

As you know, we see virtually all the art books published throughout the world. In our opinion, GREAT FRENCH PAINTING IN THE HERMITAGE has attained a lofty standard and book reviewers agree with us as follows:

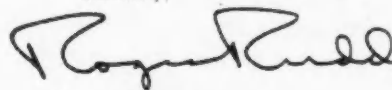
> "A collection so staggering it cannot be matched by any other museum in the world."
> John Rewald, *New York Herald Tribune* Book Section

> "A massive and lavishly produced volume. The whole French artistic position from the late Renaissance to 1914 is represented in Russia with masterpieces by the greatest artists. A book long overdue . . . will be welcome in this handsome format."
> Stuart Preston, *New York Times*

The treasures of the great Hermitage Museum in Leningrad have been comparatively unknown to the Western world, in their collective scope and grandeur, for over forty years. Few people living outside Russia can even realize what fabulous riches of French art, from the Renaissance to the Revolution, were accumulated by the rulers, princes, and enlightened bourgeoisie of that land. Just imagine: fifteen Poussins of top quality; nine Watteaus; twenty-two Corots; literally dozens of first-class Impressionists and Post-Impressionists: Pissarro, Sisley, Monet, Gauguin, van Gogh, Cézanne, etc.; fifty-three canvases by Matisse; fifty by Picasso.

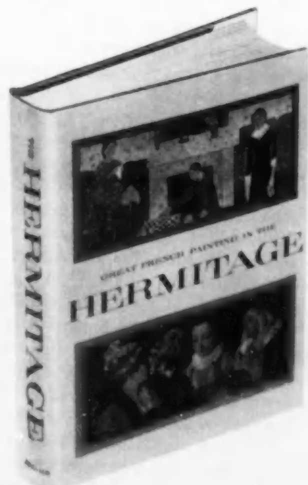
This is the book we urge you to buy now, for it will be an endless joy to browse through. Remember, the price to *you*, as a reader of ARTNEWS, is only $19.85—a $5.15 reduction from its retail price. But please be sure not to delay, for the number of copies available to us under this plan is strictly limited.

Sincerely,



For ARTNEWS

P.S. We are so certain you will be delighted when you receive GREAT FRENCH PAINTING IN THE HERMITAGE that, *if by any chance you are not completely satisfied, you may return the book within 10 days without any obligation on your part.*



PRICE TO ART NEWS READERS

$19.85

RETAIL PRICE $25.00

ORDER FORM

To:

ARTNEWS, 32 East Fifty-seventh Street, New York 22, N. Y.

Please send me ______ first edition copy (copies) of GREAT FRENCH PAINTING IN THE HERMITAGE, at the special ART NEWS reader's price of $19.85 per copy (regular retail price $25).

☐ *Remittance Enclosed* ______ ☐ *Charge my Account* ______

NAME ______

ADDRESS ______

CITY ______ ZONE ______ STATE ______

PAUL BRANDT-AMSTERDAM

PUBLIC AUCTION SALE
October 22nd and 23rd, 1958

The distinguished collection of the late

P. A. REGNAULT

MODERN ART
by French, Belgian, Italian and Dutch artists

AUCTION SALE AT AMSTERDAM
at the large galleries of "Arti et Amicitiae"
Rokin 112 — Amsterdam

PUBLIC EXHIBITION:
Saturday 18th, Sunday 19th and Monday 20th of October 1958 from 10-4 h. (Monday also from 20-22 h.)

PAINTINGS
WATER-COLOURS
GOUACHES
SCULPTURES

by:
Campigli · Chabot · Chagall · de Chirico · van Dongen · Kandinsky · Kruyder · Kutter · Metzinger · Modigliani · Paerels · Pascin · Pechstein · Permeke · Picasso · Redon · Sluyters · de Smet · Soutine · Utrillo · Zadkine a.o.

for the greater part exhibited as free loan in the 'STEDELIJK MUSEUM' Amsterdam

ASSISTANT: Me. Alph. Bellier, Place de la Madeleine 30, Paris.
For de luxe-catalogue (available end of August) with many illustrations (four in colours) apply on prepayment of $3.—, to

PAUL BRANDT
office: Pieter de Hoochstraat 30, Amsterdam, telephone 723997

Commissions sent by letter only, which must be in my possession at my office, 30, Pieter de Hoochstraat at Amsterdam, at latest October 21st, 1958, will be executed.

MARLBOROUGH of LONDON

EUROPE'S LARGEST SELECTION OF FINE PAINTINGS

FORTHCOMING EXHIBITIONS

October

André MASSON
Retrospective Exhibition

November

Eugene BOUDIN
Paintings & Watercolors

17-18 OLD BOND ST. LONDON W.1
Tel: HYDE PARK 6195 Cables: BONDARTO

sixteenth century, it is one of a pair found in a royal bedchamber by the British punitive force sent to Benin in 1897. Both masks were originally owned by the late Prof. C. G. Seligman, a former president of the Royal Anthropological Institute. He gave one to the British Museum. His widow has donated to the Institute the £20,000 realized by the sale of the other. About 9¼ inches high, the mask was carved from a piece of elephant ivory; an iron inlay is still intact in its left eyeball; its tiara and collar represent little European-hatted Portuguese men, whose businesses throve in Benin around 1520, the probable date of the mask.

When Mexicans were muralists continued from page 36

drawing it can be a valuable lesson to compare the photographic plates of the Bonampak paintings with the painted copies that have been published.

The textual part of the volume consists of a preface by the prominent Mexicanist, Jacques Soustelle, who, if some might be unaware of the fact, is indeed the present Minister of Information of France. He presents a brief archaeological background of the origin and history of the Mexican cultures, emphasizing the thesis that these cultures and, of course, Mexican mural painting must be completely and absolutely unrelated to those of the Old World civilization. Ignacio Bernal of the Institute of Anthropology of Mexico has written a somewhat larger section that deals more directly with the Mexican mural paintings, their local styles, some of the technical aspects of their production, their content, their function in Mexican society. It is an excellent if brief introduction to a subject that should be treated more extensively.

In all, this is a delightful book. It is limited in scope, as it must be, but beyond being a pleasure to peruse it is of real importance to Mexican archaeology and certainly to the more general field of art history as well.

Kline continued from page 40

and it can make you happier while you hang around, but that doesn't make it painting."

"But isn't there something of this attitude among many modern artists?"

"Well, the painting that's 'now' is separate in a way from what went before—different, less analytical. But if the premise has changed, this can't affect the attitudes towards old painting. The dogmatic statements artists sometimes make usually represent their decisions in terms of what they're up to, which is O.K. for them. But it just doesn't make sense to say to hell with some one like Augustus John, for instance, or Charles Keene. You may not like them, but there are their drawings. You can't possibly say 'art is *like* this' or 'this is what painting is.' It just won't be so. There are no judgments."

"If modern painting is still related to history . . ."

". . . Yes, whether a guy's around or gone doesn't make too much difference . . ."

". . . but the premise is different, how have things changed, in terms of history?"

"Today they can explain everything; they explain space in Rubens, and a student can make a picture exactly filled with that space. So now the young painter worries about what he's painting. In the past it was a Woman or Christianity or a Table. The subject has become the problem. You can say 'painting is the subject.' But you can't just stand by with a shelf full of paint cans." T.B.H.

Buddhas with togas continued from page 35

one of the least impressive arguments in Prof. Ingholt's introduction is his dating of practically every known Gandhara Buddha and Bodhisattva image in the period from 300 to 400 A.D., while not only stylistic and iconographic but also numismatic evidence points to the invention of the Buddha image not later than the second century. The collotype plates in this book are as a whole disappointing: the illustrations are a uniform dingy grey with little or no graduation of values in the half light and darker section of the prints.

Although for lovers of classic art there is a nostalgic pleasure in recognizing the appearance of Greco-Roman forms in this distant Asian clime, as a kind of symbol of Hellenistic and Roman artistic Imperialism, the ultimate significance of Gandhara for India lies not in the introduction of Late Antique styles and techniques, but in the Gandhara sculptors' invention of the Buddha image and an iconography of the Buddha legend and in the contribution of Gandhara art to the formation of the abstract and spiritual ideals of the Gupta Period, the final evolution of Indian esthetic expression.

Just as Gandhara was a center for the exportation of the Roman forms and Buddhist iconography to Central Asia and the furthest reaches of Eastern Asia, the Andhra civilization of southeastern India was a point of diffusion for distinctly Indian forms and expression to all of Southeast Asia. Of this civilization, Nagarjunakonda was the latest and most flourish-

ing center. Its sculpture—Buddha images and reliefs and architectural decorations—carved in the lovely greenish-white limestone peculiar to the Krishna River region, represents a development out of the archaic vitality of the early classic schools of Indian sculpture towards the dynamic sophistication of the Golden Age of the Guptas. Recent investigations tend to show that the period of the florescence of this school is later than was formerly supposed: probably its great days extended from the first to the fourth century A.D.

Many elements of the more complicated figure and relief styles of Nagarjunakonda, which represent the final phase of Andhra culture, undoubtedly reflect Roman types and even techniques as a direct influence, not only of imported classical objects, such as cameos, but also of the colonies of Roman traders established at many points on the Indian coast.

In the main these elegant reliefs, densely crowded with figures of a sensuous exuberance, already suggest the final emergence of an Indian esthetic in the masterpieces of the Gupta period and the many reflections of the Andhra school in the period of the Hindu dynasties.

Whereas the illusionistic depth of carving and the dramatic animation of the single episodes in relief may be recognized as reflections of Roman technique, the attenuated sensuality and swaying grace, so suggestive of the idiom of the dance, are specifically Indian.

This magnificent chapter of Indian sculptural history is the subject of P. R. Ramachandra Rao's *The Art of Nagarjunakonda.* Issued in an elaborate format, this book provides illustrations of only a fraction of the material excavated. The illustrations, tipped into the quarto pages, unfortunately are much smaller than the size of the book would have allowed; on the whole they are flat and nebulous in quality. The brief text provides an adequate scholarly summary of the importance of Nagarjunakonda. Although the author specifically laments the imminent submersion of the whole Nagarjunakonda region upon the completion of the Krishna River Dam, there is no mention as to whether the sculpture memorialized in this volume is to share the same fate as the stupas and monasteries sacrificed to "progress".

The essential unity of Indian artistic expression becomes peculiarly apparent in a book, *The Arts and Crafts of India and Pakistan*, which treats the whole vast field of Indian art in its major and minor phases. It is very appropriate that this work by Shanti Swarup should begin with chapters on music and the dance, the most ancient Indian forms dedicated to the exquisite expression of emotion and joy. The moods and passions of the Indian ballet and Indian music are the moods of nature and the feelings and movements expressed from time immemorial in Indian sculpture and painting. The illustrations in this anthology of Indian arts, covering the fields of the major arts of architecture, sculpture and painting, as well as the minor crafts of textiles, metal work and wood-carving, serve to show the uniform qualities of surface richness, the tendency to fill every available space with meaningful dynamic ornament, and the combination of aliveness and convention in the decorative employment of living forms that are as characteristic of Indian art of the earliest periods as they are of the work of the modern village craftsman.

The writer's presentation of this vast amount of material, although at times rather summary and conventional, is on the whole both scholarly and intuitive in its perception of the essential universal qualities of Indian art. As Mr. Swarup explains it: "It is not the representation of nature that the mere physical eye sees, but actually the bringing out of the universal and eternal sources of life that is sought after by the Indian artist. Whether the expression is in the form of painting, sculpture or textiles, Indian art is not a record of any textural sensuous perception, but a revelation of experiences of the soul in various significant forms and symbols."

This is a statement that could be applied with equal validity to the magnificent color reproductions of Rajput and Mogul miniatures in Mr. Swarup's book, to the rich and moving reliefs of Nagarjunakonda described in Dr. Rao's work, and even to the more Indian and spiritual carvings of Gandhara reproduced in the monumental corpus by Lyons and Ingholt.

Auctions continued from page 15

satinwood commode for $14,112, in December at Christie's; a pair of Meissen swans with Louis XV gilt bronze fittings for $16,240 at Sotheby's in May, and $22,400 was bid for an Elizabethan silver-gilt goblet.

Variety on the Continent

In Paris, comparable prices could be noted in one of the season's most important sales, the Tony Mayer collection at Galerie Charpentier in December. There, a Watteau drawing went for $7,640; a Delacroix watercolor, *Sleeping Soldier*, $3,461; a Gauguin *Landscape at Pont-Aven*, $38,916; but a Jacques Daret *Virgin and Child* brought only $3,316. In antique furniture, a set of four *fauteuils* attributed to Cressent were sold for $17,340, a Régence cupboard stamped I.D.F., for $9,840. In another December sale at the Galerie Charpentier, a set of four Beauvais tapestries

ORPI

ARTISTS' PERMANENT OIL COLORS...

America's first and still America's finest popular priced oil colors . . .

Favored by professionals and amateurs alike for their brushing quality, brilliance, permanence and consistency. Orpi Oil Colors are the first choice of the discriminating artist who must have quality at a reasonable price. Write for color chart and price list.

TALENS & SON INC.
UNION, N. J.

KENNETH ARMITAGE
"Woman with Arms Raised"
13 inches high bronze 1957

GIMPEL FILS
50 SOUTH MOLTON ST.
LONDON · W1

LEADING CONTEMPORARY BRITISH PAINTERS & SCULPTORS (AGENTS FOR BEN NICHOLSON)

FRENCH XIXth & XXth CENTURY PAINTINGS

GALERIE A. G.

32 rue de l'Université — Paris 7e
Bab 02-21

ROBERT TATIN — paintings
ALTMANN
PIERRAKOS

September 15-30: Altomare

SOTHEBY'S
John Carter will be in the United States from Sept. 20 through mid-Nov. and may be reached through the New York office, Sotheby's of London, 61 Broadway, phone BOwling Green 9-0765.

WE are in the market to add to our extensive Stock of Fine Paintings. We are interested in purchasing examples of 18th, 19th and 20th Century American and French Schools and Old Masters.

WE offer our wide experience in handling Estate matters for either the sale of individual paintings or entire Collections.

HIRSCHL & ADLER Galleries inc.

21 EAST 67th ST., NEW YORK 21, N. Y. • LE 5-8810

Opening Exhibition
The Gutai Group
OF OSAKA, JAPAN
(recent paintings)
september 25 thru october 25
MARTHA JACKSON GALLERY
32 East 69 Street New York 21, N. Y.

RECENT
FRENCH ACQUISITIONS
September 10-27
Kootz
1018 Madison Avenue at 79 Street, N. Y.

after cartoons by J. B. Huet went for $14,400; a small Boudin, for $8,880; a Redon, for $9,120; an early Chagall, $15,600.

The sale of classical antiquities from the collection of the late Jakob Hirsch of New York, which was held in Lucerne, brought world-wide interest and high prices. The bronze head of a Roman emperor was bought by a Swedish collector for $8,160; a bronze medallion head of Zeus brought $2,016; a classical gold fillet, $3,096. In the same collection, the highest price was $23,280 for an Italian fourteenth-century carved and gilt wood *Madonna and Child*, followed by $7,680 for a Houdon bust of Dorothea von Rodde.

The Goldschmidt pictures continued from page 37

that were auctioned at Sotheby's two years ago [A.N., Nov. '56] and the seven—his most important holdings—that comprise this sale. They are:

1. Manet: *Self-Portrait with Palette*, 1879, formerly in Auguste Pellerin and Marquise de Ganay collections [see A.N. colorplate, March 20, '37; May 4, '40].

2. Manet: *Promenade—Portrait of Mme. Gamby*, 1879 [p. 37, **3**] bought by the actor Faure (for 1,500 gold francs) from the Manet sale, 1884, and exhibited in New York at Durand-Ruel in 1895, formerly in the Auguste Pellerin collection [see A.N., July 13, 1940].

3. Manet: *Rue Mosnier with Flags* (also known as the *Rue de Berne*, the street's later name), painted on a national holiday, June 30, 1878 [p. 37, **1**], and sold by Manet a year later to an unknown collector (for 500 gold francs); formerly in the Pellerin and Baron Herzog, Budapest collections [see A.N. Jan. 14, '39].

4. Van Gogh: *Public Gardens at Arles*, 1888 [p. 37, **2**], one of four canvases painted by Vincent as decorations for Gauguin's room prior to his visit to Arles in October, 1888; formerly in the Prince de Wagram and Fayet collections (see Van Gogh's *Letters* 552, 556).

5. Cézanne: *Still-life with Large Apples*, 1890-94; formerly in the Pellerin collection [see A.N., May '40].

6. Cézanne: *Boy in a Red Vest*, 1890-95 [p. 37, **5**], one of three portraits of a boy known as Michelangelo di Rosa, formerly in Ambroise Vollard's collection [see A.N. colorplate, Apr. '37; Apr. '52].

7. Renoir: *La Pensée*, 1876 [p. 37, **4**], given its title in the Paris centennial exposition, 1900 (Renoir said: "Why has this title been given to my canvas? I wanted to portray a lovely, charming young woman, without giving it a title that would suggest that I intended to depict my model's state of mind . . . that girl never thought, she lived like a bird . . .), formerly Comte Armand Doria and Jules Strauss collections [see A.N., May 1, '37].

In terms of quality and importance, this group is extraordinary; nothing comparable has appeared in public auction in decades, and the prices fetched will be indexes for the market in this most-prized luxury for some time to come.

The pasted paper revolution continued from page 49

decorative overlay and that its surface resonance derived directly from an an underlying illusion which, however schematic, was fully felt; and in his collages we can see him struggling with this problem. But his collages also make it clear how unstable his solution was. Precisely because he continued to take the picture surface as given and not needing to be re-created, he became over-solicitous about the illusion. He used his pasted papers and *trompe-l'oeil* textures and lettering to assert flatness all right; but he almost always sealed the flatness inside the illusion of depth by placing images rendered with sculptural vividness on the nearest plane of the picture, and often on the rearmost plane too. At the same time he used more positive color in his collages than Picasso or Braque did, and more light and dark shading. Because their affixed material and their *trompe-l'oeil* seldom declare the surface even ambiguously, Gris's collages lack the immediacy of presence of Braque's and Picasso's. They have about them something of the closed-off presence of the traditional easel picture. And yet, because their decorative elements tend to function solely as decoration—as decoration of the illusion—they also seem more conventionally decorative. Instead of that seamless fusion of the decorative with the spatial structure of the illusion which we get in the collages of the other two masters, there is an alternation, a collocation, of the decorative and the illusioned. And if their relation ever goes beyond that, it is more liable to be one of confusion than of fusion. Gris's collages have their merits, but they have been over-praised. Certainly, they do not confirm the point of Cubism as a renovation of pictorial style.

That point, as I see it, was to restore and exalt decoration by building it, by endowing self-confessedly flat configurations with a pictorial content, an autonomy like that hitherto obtained through illusion alone. Elements essentially decorative in themselves were used not to adorn but to identify, locate, construct; and in being so used, to create works of art in which

decorativeness was transcended or transfigured in a monumental unity. Monumental is, in fact, the one word I choose to describe Cubism's pre-eminent quality.

Rome continued from page 51

relative importance. For Rome, Gandhara and its neighbors have a particular interest as representing the farthest reach of ancient Rome's cultural penetration.

Honorable mention

One of the most impressive shows held in Rome recently was the Pollock retrospective, organized by New York's Museum of Modern Art, at the National Gallery of Modern Art. It was an eye-opener for Italian Pollockians and others who had never seen the full range and the great scale of these works, and the exhibition, with the subsequent Kandinsky show (lent by the Guggenheim Museum) count as new highpoints in the National Gallery's program of bringing the best in modern art to Rome.

The Rome-New York Art Foundation's "American Artists of Younger Reputation" and its similar exhibition of young Italians were continuations of the foundation's practice of offering general samplings in various areas of contemporary art. Among the Americans shown, outstanding were Joan Mitchell, Nicolas Carone, Corrado di Marca-Relli, Louis Schanker, Adja Yunkers and Jimmy Ernst, but most of these are already known in Italy through single works in various exhibitions, and the Foundation might be expected by now to trust its judgment enough to launch out into one-man shows that would present some of these artists in depth.

Among the private galleries, Tartaruga has had a series of good shows, including drawings by Kline and paintings by Twombly and Scarpitta. Twombly, with intrepid tentativeness, skates the thin edge of nothing: nervous scratches on a white ground; but as insinuating as a neurotic cricket, he makes his effect, and this is evidenced concretely in the work of Achille Perilli at the Biennale, which takes off from Twombly. Scarpitta's approach is the opposite; the canvas is attacked broadly and muscularly; in fact it bulges forward from behind or is pulled taut into bundles and knotted, while the color is dashed on in generous masses.

La Bussola's "Italian Sculpture: 1911-57," a fine miniature roundup, included a great but little known work by Boccioni, *House and Horse*.

Il Segno, devoted to graphics has shown Antonio Scordia, Hans Hartung and Claire Falkenstein; and La Salita's best this season was a Burri show with a number of his blond canvases.

Schneider introduced pioneer American abstract painter Macdonald-Wright to Rome. Obelisco did the same for Balthus, but none of the Italian critics took any notice, presumably because they had never heard of him.

Bell continued from page 44

Perhaps some of this passionate concentration can be traced to his years in the Merchant Marine, during and after the war. Plenty of time to think, meditate, observe and recall; next to none for actual painting.

Among living painters his greatest admiration is reserved for Balthus and Giacometti; among others of his immediate contemporaries, for Robert de Niro, Al Kresch and Nell Blaine. This categorical way of putting it may not be just to his admiration for Arp, for instance, but that has something of the quality of a first love, that may permanently have influenced the course of his life but is not immediately operative.

By now, his analysis of Rubens had grown by pasted-on strips like a big veined leaf. The rubbed-away and freshly-drawn sanguine had given it an atmospheric patina. He had also started another large-scale drawing from a painting, this time of Averell Harriman's Derain, *La Surprise* [fig. 2]. What fascinated him was the complexity of its structure: a picture which some have found calculatedly voluptuous and pedantic, he finds resonant and exalted. He speaks of the picture (as he might of one by another artist he admires, Quentin de la Tour) with affection and awe: ". . . the hardness and penetration!"

When it was finally decided which of the self-portraits would be the subject of this article, the picture was too far on its way to be photographed in progressive stages. Rudolph Burckhardt suggested setting up ten different self-portraits, at all stages, so he could photograph them [fig. 3]. Bell liked the idea of a chance to compare them, to see in which (if any) he had "broken through." When the pictures were set up his first response was, "It looks like a rogues gallery." Then, after brooding over them: "One could say it's like the failure of a self-portrait. You never make it." He also pointed out a passage which I thought powerful and fine and said, ironically, "Look, I'm doing a real mighty stroke now."

Bell is rough on himself, but he doesn't give the feeling that any falling short of his own ideal bothers him much when he is going at it. Then he is absorbed and unself-conscious. "I'm trying to get it to hold better."

NORDNESS GALLERY

700 MADISON AVENUE (62-63 St.)

AL BLAUSTEIN
LOUIS GUGLIELMI
MILTON HEBALD
JULIAN LEVI
WALTER MEIGS
EDWARD MILLMAN
ABBOTT PATTISON
I. RICE PEREIRA
G. PRESTOPINO
MITCHELL SIPORIN
KARL ZERBE

SUMMER SELECTION

Works created by the Gallery Artists during this Summer

FIELDS AT PORTOSECCO

ALBINO LUCATELLO

SEPTEMBER
also
School of Paris

Stussy, Brown, Schulihess, Goedikeke, Mikis - Rohr - Macdonald, Burkhardt, Barnet, Forsberg, Kreindler, Von Wicht, Moy, Thomas

ESTHER-ROBLES GALLERY

665 NO. LA CIENEGA BOULEVARD, LOS ANGELES 46, CALIFORNIA

PAUL ROSENBERG & CO.

ESTABLISHED 1878

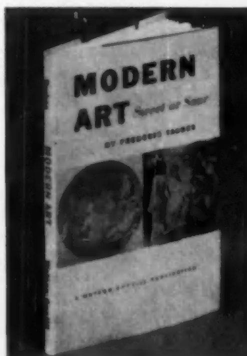
19th AND 20th CENTURY
FRENCH PAINTINGS
CONTEMPORARY PAINTING and SCULPTURE

Through September

20 EAST 79th STREET, NEW YORK 21

the most widely discussed art book of the year!

75 Illustrations—Price $5.



In MODERN ART: SWEET OR SOUR, Frederic Taubes, one of America's outstanding contemporary painters, strips away much of the mystery and pseudo-intellectual approach to modern art . . . calls one of today's most popular paintings "glorified doodling" . . . says that "what the avant-garde critic is after is not at all criticism but hocus-pocus." *And then he proves his statements.* Whether you like, dislike or are on the fence about modern art, you'll want to read Frederic Taubes' controversial new book. Get it today from your dealer or use coupon below to examine a copy for ten days. *For Canada, add 25¢; for other countries 75¢ for 1 book, 50¢ for each additional book. Payment in U.S. funds. Sorry, no C.O.D.'s. In New York City, please add 3% sales tax.*

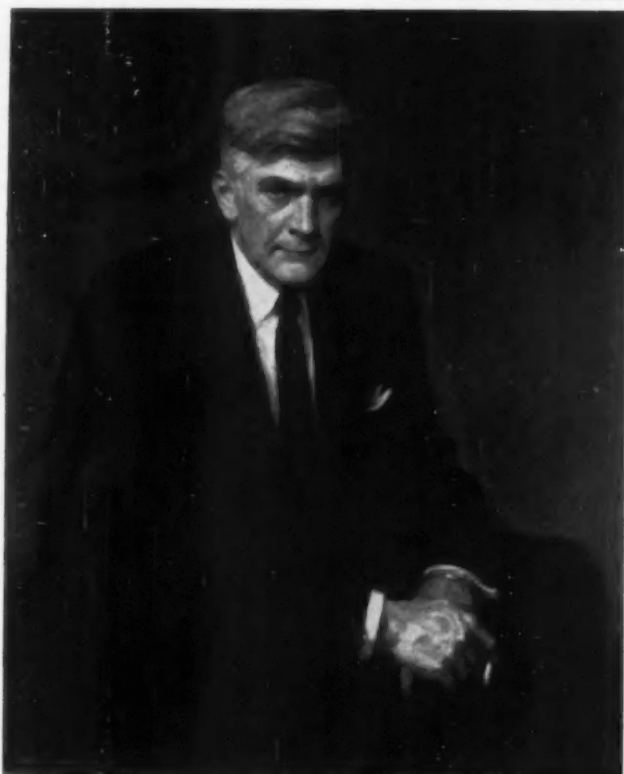
To: WATSON-GUPTILL PUBLICATIONS, Inc.
(Publisher of American Artist)
24 West 40th Street, New York 18, N. Y.

Please send me .... copies of Frederic Taubes' MODERN ART: SWEET OR SOUR at $5.00 each, for which payment is enclosed. I understand that if I am not completely satisfied, I may return the book(s) within 10 days for full credit or refund.

NAME ....

ADDRESS ....

CITY .... *ZONE* .... *STATE* ....



Joseph H. Ball U.S. Senator (1944-1952)
by Everett Raymond Kinstler

We have specialized in portraiture for over 35 years and 40 of the leading portrait artists are members of our Galleries. Information regarding number of sittings, prices, etc., upon written request.

GRAND CENTRAL ART GALLERIES, INC.
15 VANDERBILT AVENUE • NEW YORK 17, N. Y.

modern paintings and sculpture
PIERRE MATISSE
41 EAST 57 STREET, NEW YORK

new MAGNA *plastic* ARTIST PAINTS
TRIAL OFFER! $7.75 VALUE FOR ONLY $5.50!
6 STUDIO-SIZE TUBES OF COLORS,
plus lb. size white, varnish and painting medium!
— — —SEND THIS COUPON TODAY!— — —
BOCOUR ARTIST COLORS, Dept. T, 500 West 52 St. New York 19, N. Y.
please send complete literature FREE ☐
please send... ...MAGNA trial kits.
enclosed is $...... ☐ check ☐ money order
(in NYC please add 3% sales tax)
name
address
city... zone... state...

"I want to get rid of all the tricks." "I'd like to be able just to grab the thing." The last relates to the idea of the "break through," which might be defined as finding what you didn't know you were looking for. It's an idea more commonly associated with free abstract painting, but Bell has been a musician, he knows the difference between feeling the rhythm, the natural pulse, and losing touch. He doesn't want to fake it. For all the painting and re-painting, the achieved picture is a tissue of spontaneities.

Looking at the abstractions Bell painted in about 1941, before he joined the Merchant Marine and when he worked as a guard at the Guggenheim Museum (he got his walking papers when overheard recommending a visitor take in a show at a non-Cosmic gallery), one is struck by how formed his style already was. The intense interest in Arp and Léger is plain enough, but the touch, the building-up of form by strokes that fit and counter one another, is unmistakably his. Unlike some painters who move easily or uneasily from abstract to figurative (or get lost in Abstract-Impressionist fields of more-or-less: "It's really just paint but it could be the winter games at Winnipeg"), Bell has turned to figurative painting once and for all. It is not a quarrel he has with abstract work, but the figure provides a connotative meaning he wants in his painting.

When a student at a lecture course he was giving suggested that Watteau's *Le Mezzetin* was, after all, so much paint on canvas and could be dealt with simply as pure form, Bell dwelt vehemently on the particular expressivity of the picture: the sweetness of the face, the personality of the subject, that the subject was a man and not a milk jug, that the picture projected an emotion beyond its technically analyzable parts.

Assuming that Bell desires and aims for a similar quality in his own work, one feels that the possibility of his achieving it lies in his lack of sentimentality and his passion for means: about paint, precision and placement—a passion about how he makes what he makes and for satisfying standards of his own which come into existence, in part, as the work is created. To anyone else, the difference between a finished picture and one not-quite-right-yet may be indiscernible. For him, it is an abyss across which he draws strokes of pigment each day.

James Schuyler

Smith continued from page 38

expatriot. After I came back, I was able to make peace with myself in time and place.

"When I saw a show of five hundred drawings by Dutch and Flemish artists at the Orangerie in Paris in 1935, I realized what an inadequate draftsman I was. That is why drawings have been a large part of my work time ever since.

"In the 1930s, when I was still in art school, I went often to the Metropolitan to see the Impressionists, the Egyptians, Greeks, Sumerians, etc. My grandmother had a Bible with reproductions of Egyptian and Sumerian art in it, but it is hard to say how much of an influence they were as I saw them before I could neither read nor write. I revolted against Bible and family, but in maturity I began to realize that these reproductions were often in my background consciousness.

"Certain Japanese formalities seem close to me, such as the beginning of a stroke outside the paper continuing through the drawing space, to project beyond, so that the included part possesses both the power of origin and projection. I first became interested in the Japanese from what the Impressionists did with them—in the Met, and in the Freer Gallery in Washington. Also from books on Oriental painting.

"I never went to a museum to copy a work of art. When I went to school this was considered an unethical crutch. After I left school, I didn't need it. My schooling was with teachers imbued with Impressionism, Cubism, Non-Objectivism, Constructivism, etc. Copying would have been theft. The ethical position of the artist was to attempt the projection of a concept beyond that already given.

"I do read art history, but as fiction. My art history and working reference is solely visual. My memory of preference is not identified by works nor by historic order."

J.M.S.

Kiesler continued from page 39

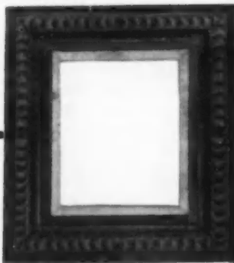
ral role in the cosmos.

"Death in itself is a tremendous problem; we deal with it every split-second of our lives—continuously, without let-up. But we can't deal with it merely by painting, merely by art. The cult of the esthetic is inadequate. It must be accomplished by understanding life, by believing in something besides painting and sculpture.

"The anecdote, functionalism—these are finished, and so is the *isolated* painting, abstract or not. This year Paris' Salon de Mai has three hundred paintings: all non-objective, all in one hall; all are very well done—very well composed! But they are *drowned in each other.* Mere skill is not the answer. Nor is the mural. Art must express the act of living *inside*

known for
creative framing
expert restoring
the house of
heydenryk
141 w. 54 st., n. y. 19

JULIUS LOWY
FRAME & RESTORING CO., INC.
(Since 1915)
Antique Frames & Reproductions
and
SHAR-SISTO
•
Restorers of Fine Paintings
•
1228 Second Ave. (bet. 64 & 65th St.) — 47 West 56th St. New York
LE 5-5250

FREE CATALOG & PRICE LIST ON REQUEST

creative designs in
Modern & Hand-Carved
CUSTOM FRAMES
the frame guild inc.
503 E. 72nd St., N.Y.C.
RE 7-3572

PARIS
52 CHAMPS ELYSEES
GALERIE MONTE CARLO
Drawings
Watercolors
Gouaches
Young Painters
Lithographs
Etchings
Posters
Originals and signed by great Contemporary Masters
REPRODUCTIONS
in all new processes

time and space. The spectator must be drawn *into* the work of art, be inspired to participate in it, both actively and passively; sometimes he must feel like contemplating, at other times, like acting.

"Science is exerting huge pressure everywhere, but the more pressure it exerts, the more the artist must exert *against* that pressure: I am optimistic: his victory is certain. I have lived through all the rudimentary revolutions and can look forward to the future of man's 'correlation.' " P.T.

Death paints a picture continued from page 24

In the Albany planetarium the statue of a flea grows larger.
The statue of the mayor of Albany grows larger at the same time the statue of the flea does.
In the Albany public gardens the statue of a young girl stands motionless in the falling snow.
The statue of Porky Pig oinks at her across the vast waste of white.
He is reading a comic book showing colored pictures of the statues of men and women.

Los Angeles continued from page 55

imprint of these masters is evident. Nonetheless, Faiss adds a symbolical dimension of his own, seeking to unlock the recesses of the unconscious by means of pictorial imagery. Faiss is psychologically astute enough to avoid literal symbolism, but not quite penetrating enough to escape recollections of Klee and Kandinsky. By and large, his *forte* is his sense of color.

Another new venture, the Silvan Simone Gallery, is presenting paintings by Walter Gaudnek, and prints by Suzanne Berkson, John Coleman, Sister Mary Corita, Ernest Freed and Ernest Lacy. Gaudnek, a Fulbright fellow currently teaching at U.C.L.A., favors enlarged child-like images in flattened space, frequently in vibrant bursts of color. There is a *joie de vivre* that is contagious in many of the works, though sometimes the impact is dissipated by a confusing overabundance of restless forms.

Paris continued from page 53

Shakespeare, Hokusai's pen creates a drama that appeals to all, from orchestra to third balcony.

Friends, weavers and masters

Modern art *since* Impressionism, in the shape of works, mostly watercolors, lent by the Museum's Friends, fills the basement rooms of the Musée d'Art Moderne. It is a hit-and-miss affair, from which the Jongkind and Pascin contributions emerge. To round out the picture of major museum activities, mention must be made of the exhibition of modern tapestries at the Musée des Arts Décoratifs. It is a rather dismal affair, proving that second-rate painters have sought refuge behind first-rate weavers; the contradiction is nearly as stark as that between the technique of television and its programs. In the wake of Lurçat, a new style has been standardized, a cross between *mille fleurs* and *merveilleux surréaliste.* In addition, a considerable number of paintings by the current Paris school have been transferred to wool. Geometrical abstraction prevails, but tachist doesn't seem to have splashed on Gobelin or Aubusson yet.

Summer visitors were also to supplement their visits to museums with a privately organized show of paintings by old masters at Galerie Heim, while Galerie Daber displayed, as has long been its custom, an excellent sampling of nineteenth-century French painting, "From Delacroix to Maillol."

London continued from page 54

five hundred examples, "The Passage of the Red Sea," "Esther before Ahasuerus," and, most awful of all, "The Four Last Things."

Private apocalypse

Perhaps there's nothing more to be done on those lines? The failure of Tissot's enormous Biblical series in the 1890s may, after all, have marked the end of such ventures. But the private apocalypse is still to be found in painting, and nowhere more insistently than in the work of Alan Davie, who broke all the high-summer rules by having, at the age of thirty-eight, a retrospective that filled the Whitechapel Art Gallery and could doubtless have overflowed into the Whitechapel High Road, had the police been agreeable to such a plan.

All painters fear, to some extent, a failure of communication between themselves and the public. But Davie, by avowedly seeking the inexpressible, has failure of this sort built into his work. Such is its headlong,

HOWARD
YOUNG
GALLERIES

Old and Modern
PAINTINGS

1 E. 57th Street
New York City

BAIGNEUSE
MAILLOL
French 1861 - 1944
Reproduced in Maillol by Waldemar George, published by Libraire de France, Paris
HAMMER
GALLERIES
51 EAST 57th STREET
NEW YORK 22

LE JOURNAL DE
L'AMATEUR D'ART
12 rue des Beaux-Arts, Paris 6e, France • Tel: ODE. 10-98—C.C.P. Paris 6027-67
Needed by professionals and amateurs. Every two weeks (twenty times a year).
Subscription rate: One Year $8.00
All events about painting, modern, antiques, Ecole de Paris, art dealing, art exhibitions, etc. The prices of the most important auction sales.
Write for free specimen copy.
SUBSCRIPTION RATE: ONE YEAR $8

ivan abracheff
recent paintings and sculpture
oct. 18 - nov. 4
VAN DIEMEN-LILIENFELD
GALLERIES • 21 E. 57 ST., N. Y. C.

Recent Paintings & Sculptures
XAVIER GONZALEZ
September 21
howard wise gallery
of present day painting
11322 euclid avenue
cleveland 6 ohio

SINCE 1918 — THE FINEST IN CHINESE ART
C. T. LOO
FRANK CARO, Successor
41 East 57th Street New York, N. Y. Telephone PLaza 3-2166

Sept. 23 - Oct. 4
CHARLES and BEE
LE MAIRE
New York Debut
HAMMER
GALLERIES • 51 E. 57 ST.

Sept. 8 - 26
ALVIN C. SELLA
Paintings
NATALIE EVELYN GAINES
Sculpture
CRESPI GALLERY 232 EAST 58 ST. Hours 11-5 P.M.

ATTENTION ARTISTS
We are interested in paintings and sculpture for exhibitions. Contact:
LYNN KOTTLER GALLERIES
3 EAST 65 ST., N.Y., RE 4-3491

GROUP SHOW Sept. 8 - 27
BELING • DAY
PEARSON • PROTEAU
YOKOI
KRASNER GALLERY 1061 MADISON AVE.

EARL STENDAHL
GALLERY
PRE-COLUMBIAN ART
MODERN PAINTINGS
7055-65 Hillside Ave., Hollywood 28, Calif.
11 E. 68th St. N. Y. Regent 4-7664

NEIL
BARRETT
SEPT. 19th - OCT. 10th
FEINGARTEN GALLERY
58 E. WALTON PL., CHICAGO

PAINTING & SCULPTURE
PAUL DYKE
A. HOFFMANN, JR.
VITA PETERSON
FULLER PORTER
LOUIS SHANKER
SEYMOUR SHAPIRO
YVONNE THOMAS
JULIUS TOBIAS
JANE WILSON
JEAN WOODHAM
STUTTMAN GALLERY
835 MADISON AVE., NEW YORK AT 69th ST.

Sept. 16 - Oct. 4
prospectus 58 59
BORGENICHT GALLERY
1018 MADISON (79) Closed Mon.

PHOTO Engravers to ART NEWS
STANDARD-KOPPEL ENGRAVING CORP.
225 WEST 39TH STREET, NEW YORK 18, N.Y.

intuitive character that even those who most admire it must admit to its unevenness. Sometimes the tumultuous images grip the observer's imagination; sometimes they don't. And when they don't—when the cabala fails of its effect—the catastrophe seems to me beyond redemption. But there are also the successes to be reckoned with: the canvases in which a human footprint, or the remembrance of a breakwater in high seas, or (in the *Martyrdom of St. Catherine*) the apparition of a wheel can suddenly assume an importance such as no one but Davie could give them. Those are the times at which this painter's alchemy (his word for it, not mine) seems to pay off a hundredfold.

Glass sparks continued from page 36

from our jetty;
and then draw the figures, and the movements
made by the descent of each,
in various parts of its descent.

Haven't we here a suggestion of the problem worked on by Duchamp in his painting, *Nude Descending the Stairs?* Leonardo zealously pursued the analysis of motion (the flight of a bird, the circulation of the blood, the trajectory of a missile). Duchamp speculates on motion, in space and time (and in psychology, irony and games). On further reading in the *Box* one notices how many of the jottings involve problems of the space-time continuum. Space has always been a concern of the painter, but space-time (perhaps why the *Mariée* was subtitled "Delay in Glass") is modern.

When the large glass, the *Mariée*, with its skeletal images is installed in the middle of a room or gallery, the figures of casual people moving before and behind are merged in the picture, so that the frame and the painting act as a sort of static composer of fluid accidents in the surrounding space. A concept of "delay," a strainer of events, a time-filter! Here is the proposition as written by Duchamp:

Use "delay" instead of "picture" or
"painting"; "picture on glass" becomes
"delay in glass" does not mean "picture
on glass" —
. . . —to make a "delay" of it
in the most general way possible,
not so much in the different meanings
in which "delay" can be taken, but
rather in their imprecise reunion.

During more than thirty years, I have known Duchamp as a friend and found no end to the excitement of repeated "imprecise reunions" with his ideas igniting like intermittent fireworks; and I hope the reader of *From the Green Box* also may experience for himself some of these prolific illuminations.

Who was Terbrugghen? continued from page 35

occasionally "do the work that normally a face does," and discusses intelligently the development of Terbrugghen's palette, his interpretation of light and shadow, his compositional devices, always with due consideration of that basic otherness which characterizes each work of a great artist and which is so often neglected for the sake of over-rated developmental tendencies. It warns against exaggerating the importance of influences ("influences which affect the course of art are those that can only with difficulty be discerned"), and concludes with a few very well chosen words on the relationship between the works of Terbrugghen and Vermeer van Delft.

The second chapter deals with "Biography and History of Criticism" and is distinguished by a thorough and impeccably fair discussion of the documents, which include such puzzling items as the famous pamphlet with which the artist's son tried to defend his father's reputation against the slight attached to it by Sandrart; there are new data recorded here but one welcomes the careful presentation (and differentiation) of facts and opinions. The chapter concludes with the history of Terbrugghen's rediscovery which, as is well known, "belongs entirely to this century," and which, after having received a new impetus from the recent widespread interest in Caravaggism and the exhibitions dedicated to it, has led to the acquisition of several important works of the master by American museums, notably at Oberlin, New York and Northampton, and to the re-appearance of a number of other paintings—"indeed, the forgers will soon be at work if they are not at work already: a sure sign that an artist has established himself."

More than two thirds of the book are taken up by an admirable and most meticulously documented catalogue raisonné of Terbrugghen's works, which is divided into sections on the works accepted as genuine, those considered doubtful, the lost paintings, copies of lost works, and those wrongly attributed to the master. Under each entry, provenance, other versions, places of exhibition and individual literature are listed and

HENRY WARD RANGER
150 contemporary American paintings purchased by the Ranger Fund, lent by 100 museums and the Smithsonian Institution.
CENTENNIAL EXHIBITION
NATIONAL ACADEMY OF DESIGN
Sept. 25—Oct. 12
one to six daily
Admission free
1083 FIFTH AVE.

IRIS CLERT
3 rue des Beaux-Arts, PARIS 6e
Danton 44-76
INTERNATIONAL MICRO-SALON
small paintings and sculptures of important artists

European Contemporary Paintings, Drawings, Gouaches
GALERIE SAINT-GERMAIN
202 bd. St. Germain, Paris 7e
Lit 01-87

Galerie MICHEL WARREN
10 rue des Beaux-Arts — PARIS 6e
Odéon 46-71
BRAM van VELDE, ASSE, GERMAIN, ALECHINSKY, LARDERA, MESSAGIER, DEBRE, DAGAN

GALERIE STADLER
51 rue de Seine, PARIS 6e
Dan 91-10
GROUP SHOW

Galerie TONALITES
180 bd. St. Germain, PARIS 7e
Littré 47-59
Contemporary Painters and Young Painters

GALERIE d'ART du PALAIS ROYAL
"l'Estampe Moderne"
14, rue de Richelieu
Paris 1 er Ric 32-04
Paintings • Original Etchings
Watercolors

Galerie VIDAL
18 rue Delambre, PARIS 14e
Odéon 55-57
YOUNG PAINTERS

exhaustively discussed. While this catalogue follows within each category, a topographical order, the illustrations—which are preceded by a complete bibliography—are arranged chronologically—a sensible system, at least in this particular case. There are 113 plates containing 143 reproductions which show all of Terbrugghen's known works, including a number of details, and many related subjects; two pages with photographs and facsimiles of some of Terbrugghen's signatures are appended. This reviewer rejoices in the fact that halftones have been chosen, predominantly with excellent results, and that the one color reproduction [from Skira], a detail of the Utrecht *Calling of St. Matthew* [see cover and p. 5], does more credit to that much abused process than do whole volumes of certain other books: not only is it a spectacularly good color print but it also has been carefully selected as to demonstrate the most characteristic elements of the master's palette.

Rococo: reason's double game continued from page 22

sake chose a part in daily comedy—could find its full expression in the social life of the drawing-room, that world in miniature where reason, unwilling to risk the vulgarity of daylight, turns into a scarcely comprehensible but very amusing irony. Again the mind's real quality determines the exact form of the amusement, the sole tangible thing being that life is not a serious matter, but that one should shine in it—even in the expression of tenderness or of joy in nature, where gay festivals take place on the ruins of ideal love.

All this was by no means the apotheosis of a perfectly played game, but of reasoned prudence, concerned with successes which were sometimes attained, exhausting all the possibilities of material quality and spiritual intention. Despite its distrust of the absolute, its excessive concern about the present and its inability to take itself more seriously, it made use of this game as a revolving mirror, whose thousand scintillations were destined to capture any hesitating thought. But by the very nature of things, exaggeration ends in its opposite. Thus the cult of the simple life and of anonymous sentimentality was to give place to the rigors of Revolutionary justice and to the most impeccable Neo-Classicism.

Apollo and the Mohawk continued from page 33

Copley, Paestum "older than Rome . . . with its singular style of architecture . . . the first dawning of that science among the Greeks," was a place of as much curiosity in its fine bay along the shore as any he had seen except Pompeii.

As Anglo-American colonials, Copley and West quite naturally returned to England for the rest of their lives, while others, after the Revolution, naturally turned homeward with relics of "the softer arts of Italy." They brought boxes of perfumes, shaped like books, or statues for their gardens —pagan goddesses, caryatids, nymphs and fauns—or collections of prints and frames, one with a procession of muses that inspired home-made mantels in plaster or wood. Piranesi had published a pattern book for mantelpieces that also appeared in Philadelphia where a few merchants, traveling abroad, had picked up painted furniture that seemed to go with Palladian country-houses. But the statesmanly minds of the Revolutionary epoch, cultivated as they might be, were less concerned with art than with agriculture, sometimes because they had read Arthur Young's travels but mainly because they were building a nation at home. They were especially concerned with the contrast between America, where all was "young, vigorous and growing," as West said in Rome, and an Italy that seemed to be "old, infirm, decaying"; and Copley's friend, Ralph Izard of South Carolina, was typical of them all in his interests and tastes. A graduate of the English Cambridge, he was a lover of music who regretted that he found no opera in Rome, and he delighted in the beautiful bronzes that had been found in Pompeii and that "surpassed all imagination." He had seen the great collection of pictures at Düsseldorf and was sorry that he had not been able to see the Elector Palatine's collection at Mannheim, but, feeling deeply that there was no "freedom in any state in Italy," he was interested especially in soil and profitable fruit trees. He was concerned in Florence in 1774 with the planting of white mulberry trees at his Goose Creek plantation, and he studied the soil in Lombardy and Piedmont where the best silk was produced, hoping he might produce as good at home.

Thomas Jefferson, the minister to France who followed Benjamin Franklin when *le bon Quacker* was tired and wished to go home, had only "a peep into Elysium"—Jefferson's phrase for Italy—where he too was mainly interested in farming. He had been in love with a marble Diana that he saw in Beaujolais and he gazed "whole hours like a lover" at the Maison Carrée, for he never lost a chance to study the beautiful art of architecture, hoping to form the taste of his countrymen at home. (It is recorded that in 1787 the first born American architect, Charles Bulfinch, the builder of the Boston State House, was "moved to tears" when he first entered St. Peter's.) The "wonders of Roman antiquity" Jefferson was never able to see, though he

c s f a
Fall Term: September 15-January 16
fine arts, photography, advertising arts, film-making
Elmer Bischoff, Ralph Du Casse, Sonia Gechtoff, Frank Lobdell, Dorr Bothwell, Ansel Adams, Jeremy Anderson
Approved for Veterans
B.F.A. and M.F.A. degrees
CALIFORNIA SCHOOL OF FINE ARTS
800 Chestnut St. SAN FRANCISCO 11
ORdway 3-2640

Courses for students of Painting, Sculpture, Design, Ceramics, Weaving and Metalsmithing, and for graduates in Architecture. Degrees offered: M. Arch., B.F.A. and M.F.A. Spring term begins February 2, 1959.
CRANBROOK
ACADEMY OF ART
121 Academy Rd., Bloomfield Hills, Mich.

THE ART INSTITUTE OF CHICAGO
PROFESSIONAL SCHOOL
Fine, Industrial, Advertising Arts. Teacher Training. Diploma and Degrees. Accredited. Fall term, Sept. 22, 1958.
Michigan Ave. at Adams St., Chicago 3, Ill. Box 270

HALE
WOODRUFF
BERTHA SCHAEFER · 32 E. 57

NATIONAL SERIGRAPH SOCIETY
TRAVELING EXHIBITION SERVICE 1958-59
SELECTED FROM
MELTZER GALLERY EXHIBITIONS
Write for information to
HERDIS BULL TEILMAN, Registrar
38 W. 57 ST., NEW YORK 19 • CI 5-8936

PAINTINGS BY
MODERN MASTERS
VAN DIEMEN-LILIENFELD
GALLERIES • 21 E. 57 St., N. Y. C.

ORIGINAL PRINTS
AND DRAWINGS
PETER H. DEITSCH
51 East 73 Closed Mondays

PORTRAITS, INC.
PORTRAIT CENTER OF AMERICA
136 East 57th Street New York
Lois Shaw Helen Appleton Read

FARRUGGIO
SEES SICILY (PART I)
john heller GALLERY
63 East 57

School guide

NEW SCHOOL
66 West 12 St., N. Y. 11
ART
Fall Term Starts Sept. 25
EGAS, Director
LEVI
SOYER
SCHANKER
PRESTOPINO
TONEY
POUSETTE-DART
DOUBRAVA
SCHREIBER
CALAPAI
CONOVER
DE CREEFT
LIPTON
GROSS
PASCUAL
GORDIN
BRODOVITCH
BREITENBACH
EAGLE
SMITH
KANE
LARSSON
SEGEL
Ask for Catalog OR 5-2700

PENNSYLVANIA ACADEMY OF FINE ARTS
PAINTING
SCULPTURE
MURAL
Scholarships (European Study) • Degrees
R. R. ENTENMANN, Curator
114 N. Broad, Philadelphia 2, Pa.

YOUR • time • interest • progress GUIDES YOUR PROGRAM
Veteran Approved
FINE art — drawing painting anatomy
ADVERTISING art — design illustration lettering layout
AMERICAN art SCHOOL
154 West 56 St., New York 19 • PL 7-3580

AMERICAN SCHOOL OF FINE & COMMERCIAL ART
Highest level of commercial art taught anywhere. Individual instruction—50¢ per hour.
1233 King St. Jacksonville, Florida
J. Anthony Rock, Director

Art Academy of Cincinnati
Painting, Sculpture, Advertising Design, Illustration, Graphics, Photography, V.A. Approved; Museum; Scholarships
CATALOG
Dept. A, Eden Park, Cincinnati 6, Ohio

visited the Certosa of Pavia that suggested his first designs for the University of Virginia at Charlottesville. Writing to Maria Cosway, the golden-haired, Anglo-Florentine wife of the miniaturist Richard Cosway with whom he had spent so many weeks sightseeing in the outskirts of Paris—where Cosway was always busy at his miniature-painting—he recommended subjects for her to "consecrate to fame," among them a picturesque scene near Milan. It was "a castle and a village hanging to a cloud in front, on one hand a mountain cloven through to let pass a gurgling stream, on the other, a river over which is thrown a magnificent bridge," with rocks, olive trees, herds and so on. "I insist on your painting it," Jefferson wrote to the charming Maria, with whom he was obviously head over heels in love—his *Dialogue of the Head and Heart* was a letter to her; but Jefferson, when he was not involved either in gallantry or architecture, was interested, above everything else, in rice. On his brief visit to Genoa, Milan and Turin, he also looked into the making of Parmesan cheese, but, hoping to forward the culture of rice especially in South Carolina, he toured the great north Italian rice-fields. He interviewed the owners and talked with the peasants, and, because it was forbidden to export the rice, he filled his pockets with the seed. Jefferson, who both read and wrote Italian, sent his young protégé William Short to visit all the Italian cities he had not been able to see himself. From Venice, Verona, Padua, Bologna and Rome, where he spent three months, Short sent Jefferson letters about everything he saw, from the making of wine and macaroni to the Pantheon and the Forum.

At the moment when Jefferson was in Turin in 1787, Goethe had almost reached the end of his tour of the peninsula. For Goethe, who was thirty-eight years old, the hope of seeing Italy had been, as he said, a kind of disease, and this had reached such a height that he dared not open a Latin book or glance at an engraving of Italian scenery. For the rest, he was interested in virtually everything, in stones, plants, animals and agriculture, while, traveling at last in Italy, he was an example in his tastes of the general mind of this classical age of travel. He was devoted to architecture, Palladio and Vitruvius whose book left "glorious impressions" on his mind—he read this author "like a breviary"; and at the same time, absorbed in the relics of ancient Rome, he had no sympathetic feeling for the Middle Ages. In Venice he delighted in Tintoretto and Titian, but for him the pre-Raphaelite world was barbarous or Gothic (note, however, his letter from Padua, September 17th, 1786: "I have seen pictures by Mantegna, one of the older painters, at which I am astonished. What a sharp, strict actuality is exhibited in these pictures . . . Thus was art developed after the barbarous period"), and he passed through Perugia without seeing Perugino and, visiting Assisi, he ignored Giotto. He had eyes there only for the Temple of Minerva. Guercino's little Cento meant more to him than Florence, where he "ran rapidly over the city." Three hours there were enough for Goethe, while Guercino, "intrinsically bold, masculine and sensible," pleased him as this painter pleased Byron later. Nor did Goethe have any interest at the time in Dante. He cared as little for the mystical as for the medieval, and in this he spoke for the eighteenth-century mind.

A hundred years later, an American writer, in a panoramic novel, carried one back to the very heart of this period in Italy when the heir apparent of Pianura—which might have been Parma or Mantua—visited the courts of Florence, Naples and Rome. Before she wrote *The Valley of Decision*, Edith Wharton absorbed into her pores the myriad details of this late eighteenth century civilization, reading Goethe, Goldoni, Gozzi, Dr. Burney and Arthur Young while she spent many springs wandering through the country. She evoked most vividly the old static feudal order, with the toiling serf and the heaven-sent prince or duke, the people living in unlighted hovels while comedies, cards and intrigue filled the days in the regal or ducal courts. There the drama was still alive, with the Venetian playwrights and Metastasio, the librettist, at the court of Vienna, and all through the century the musical world was active too with Pergolesi, for instance, and Cimarosa. But, like the plastic arts, literature was dead, or one might say it was paralysed in the network of academies that existed in every city from Turin to Palermo. As one saw in Edith Wharton's novel, the poet Alfieri was beginning to spread the ideas of the French Revolution, and the Illuminati, the bugbear of princes and priests, had begun to set the Italians dreaming of freedom. But this was only a dusk of dawn in the world of Erethrean shepherds, the Frigid, the Transformed, the Wrapped-up, the Twisted, the Insipid, the groups of poetasters who looked to the Roman Arcadia upon whom they depended as the supreme arch-flock. At that time poetry led one over "vast meadows of green baize enamelled with artificial flowers among streams that did nothing but purl." So wrote the novelist Howells a century after. No one would listen to political problems at any of the Italian courts until the question of the last coin was settled, or the last bas-relief that had just been dug up, or the date of an intaglio, or some matter of counterpoint or of the construction of a line in Ovid. Or a question of the relative merits of Ariosto and Tasso. This was the world that Benjamin West had known in Rome and that was virtually unchanged four decades later.

1958 fall semester
associate degree and special programs in
painting and sculpture
gottlieb craig murch t.smith bultman
registration September 8-10 (6-9 pm)
classes begin: September 11
the evening school
PRATT INSTITUTE
221 Ryerson Street, Brooklyn 5, N. Y.
MAin 2-2200

kcai
College Level ART
4-Yr. Degree Courses
DESIGN — Interior, Commercial, Product, Illustration
FINE ARTS — Painting, Sculpture, Graphic, Art History
Liberal Arts — Teacher Training
13-acre campus, dormitories
Write for Catalog & Scholarship Information
THE KANSAS CITY ART INSTITUTE
4415- R Warwick
K. C. 11, Mo.

COLORADO SPRINGS FINE ARTS CENTER
Fall registration — Sept. 22, 1958
College Credit
ARNEST
CHENOWETH
DARRIAU
EAGER
DRAWING
PAINTING
SCULPTURE
GRAPHICS
DESIGN
ART HISTORY
ART EDUCATION
Registrar: 30 W. Dale, Colorado Springs, Colo.

JOIN US CELEBRATING 21st ANNIVERSARY
YUN GEE'S
4D DIAMONDISM PAINTING
selected as a treasure by WORLD'S GREATEST MUSEUMS
Private Only — School of Diamondism — 51 E. 10 St. OR 4-0351

study art
ANNOUNCING NEW BUILDING DESIGNED by YAMASAKI.
VA approved. Catalog. Professional training.
• Painting • Sculpture
• Ceramics • Metalcraft
• Commercial Art •
• Industrial Design •
245 E. KIRBY, DETROIT 2, MICH.
ART SCHOOL of the Society of ARTS & CRAFTS

CLEVELAND Institute of Art
PROFESSIONAL TRAINING
catalogue
11141 EAST BLVD. CLEVELAND 6, OHIO

"How to Make Money with Simple Cartoons"
A book everyone who likes to draw should have. It is free; no obligation. Simply address
FREE BOOK
CARTOONISTS' EXCHANGE
Dept. 209 Pleasant Hill, Ohio

School guide

ARTNEWS' guide to fall art schools in America is listed geographically. Italicized letters indicate courses offered:

a, painting and drawing
b, sculpture
c, graphics
d, art appreciation and history
e, architecture
f, ceramics
g, commercial art
h, industrial design
i, fashion
j, crafts
k, photography
l, interior decoration

New England

Hartford, Conn. Art Sch., Univ. of Hartford. *a, b, c, g.* Sept. 17-Jan. 19. $300. Reg. Sept. 12. 25 Atheneum Sq. N.
New Haven, Conn. Yale. *a, b, c.* Sept.-June.
Westport, Conn. Famous Artists Schools. *a, g.*
Boston, Mass. Mus. Sch. *a, b, d, f, g.* Fee varies. 230 The Fenway. New England Sch. of Art. *a, c, g, i, l.* Reg. Oct. 6. $485. 285 Huntington Ave.
Providence, R. I. Sch. of Des. *a, b, c, d, e, f, h, i, k.* Sept. 10-June 1. $400 per term. 2 College St.
Bennington, Vt. Coll. *a, b, c, d, e, f.* Sept.-June. Dir. of Admis.

Middle Atlantic

Brooklyn, N. Y. Mus. Sch. *a, b, c, j.* Sept. 29-May 29. Fee varies. Eastern Pkwy. Pratt Inst. *a, b, c, g, h.* Reg. Sept. 8-10.
Buffalo, N. Y. Sate U., Teachers' Coll. *a, b, c, d, e, f, g, h, j, k, l.* Sept.-June. 1300 Elmwood Ave.
New York, N. Y. Amer. Art Sch. *a, g.* Reg. Sept. 15. $65 per mo. 154 W. 56 St. Ansbacher Art Group. *a.* Oct. 1-Feb. 1. $170 per 4 mos. 25 E. 77 St. Art Students League. *a, b, c, g, i.* Reg. Sept. 16. 215 W. 57 St. Artists Cooperative Group. *a.* $20 per mo. 2 Columbus Circle. Victor Candell Art Group. *a.* Oct. 1-May 31. 23 E. 9 St. City College, Sch. of Gen. Studies. *a, g.* Convent Ave. & 139 St. Cooper Union Art Sch. *a, b, c, d, e, g, k.* Sept. 16-Jan. 16. Reg. Sept. 9. Cooper Sq. Morris Davidson Sch. *a.* Reg. Oct. 1. 65 W. 56 St. Diamondism Art Sch. *a.* Private only. 51 E. 10 St. Tabe Pascher Workshop, the Jewish Museum. *j.* Oct.-June. $100 per semester. Fifth Ave. & 92 St. N.Y.U., Art Dept. *a, b, c, d, e, f, g, h, i, j, k, l.* Reg. Sept. 26. $30 per point. Wash. Sq. Nat. Inst. of Archit. Ed. *e.* $2.50 per entry. 115 E. 40 St. Nat'l Serigraph Soc. Sch. *c.* $50 per term. 38 W. 57 St. J. Newman Art Classes. *a.* Reg. Sept. 17. $20 per mo. Hotel des Artistes, 1 W. 67 St. New Sch. of Soc. Research. *a, b, c, d, g, j, k.* Sept. 25-Jan. 28. Fee varies. 66 W. 12 St. Phoenix Sch. of Des. *a, d, g, h, i.* Sept. 15-Feb. 2. $290 per term. 160 Lex. Ave. Umberto Romano Sch. *a.* Sept. 30-Dec. 20. $135 per term. Sept. 30-Dec. 20. 162 E. 83 St.
Philadelphia, Pa. Penn. Acad. of Fine Arts. *a, b.* 114 N. Broad. Tyler Sch. of Fine Arts, Temple Univ. *a, b, c, d, f, g, h, j.* Beech & Penrose Aves.

South

Tuscaloosa, Ala. Univ. *a, b, d, f, g.* Sept. 15-Jan. 26. $280 for out-of-state. Dean Adams, Box N, Univ. of Ala.
Tucson, Ariz. Dept. of Archit., Univ. *e.* Sept.-June.
Jacksonville, Fla. Amer. Sch. of Art. *a, c, d, g, h, i.* 1233 King St.
Sarasota, Fla. Sch. of Art. *a.* Reg. Jan. 1216 First St.
Atlanta, Ga. Art Inst. *a, b, c, d, f, g, i, k, l.* Sept. 22-June 12. $395 per term. 1235 Peachtree St., N.E.
Cape Girardeau, Mo. S.E. Mo. State Coll. *a, b, c, d, i, j, l.* $28 per term.
Kansas City, Mo. Art Inst. *a, b, c, d, g, h, i, l.* Sept. 22-May 29. $250 per semester. 4415 Warwick Blvd.
Chattanooga, Tenn. Univ. *a, d, g.* Sept. 15-Jan. 29. $275 per term. McCallie Ave.
El Paso, Tex. Western College. *a, c, d, f, g, h, i, j, k, l.* Sept. 16-June 1. $50 res., $125 non-res. Art Dept., College Ave.
Houston, Tex. Mus. of Fine Arts. *a, b, c, d, f.* Sept. 23-May 29. 1201 Bissonnet Ave.
Nacogdoches, Tex. Austin Coll. *a, b, c, d, g, j.* Sept. 15-Jan. 27. $50 res., $175 non-res.

Middle West

Chicago, Ill. Art Inst. *a, b, g.* Sept.-June. Michigan Ave. at Adams St. Inst. of Lettering & Des. *g.* 4648 Sheridan R.
Peoria, Ill. Bradley Univ., Sch. of Art. *a, b, c, d, f, g.* Sept. 8-May 29. $275 per semester.
Indianapolis, Ind. John Herron Art Sch. *a, f.* Reg. Sept. 22. $195 per term. 110 E. 16th St.
Iowa Cty, Iowa. State Univ. *a, b, c, d, f, h, j.* Sept. 25-Feb. 7. $110 per term. Dept of Art.
Akron, O. Inst. Sch. of Des. *a, b, c, d, f, g, h.* Sept. 22-June 3. $15 per semester credit. Dean Achorn, 69 E. Market St.
Cincinnati, O. Art Acad. *a, b, c, g.* Dept. A., Eden Pk. Central Acad. of Commercial Art. *g.* Sept. 8-June 25. $550. 2326 Upland Pl.
Cleveland, O. Inst. of Art. *a, b, c, d, f, g, h, i, j.* 11141 E. Boulevard. Cooper Sch. of Art. *a, g, i.* 6300 Euclid Ave.
Columbus, O. Art Sch. *a, b, d, f, g, h, i, k, l.* Sept.-Feb. $200 per semester. 44 N. Ninth St.
Dayton, O. Art Inst. Sch. *a, b, c, d, f, h, g, i.* Reg. Sept. 29. Fee $162.50 per term. Forest & Riverview Aves.
Detroit, Mich. Soc. of Arts & Crafts. *a, b, c, d, f, g, h, i, l.* Reg. Sept. 20. $200 per semester. 245 E. Kirby. Wayne State Univ. *a, b, c, d, f, h, g, j, k, l.* Sept. 15-Jan. 25. $15 per credit hr. Art Dept.
Bloomfield Hills, Mich. Cranbrook Acad. *a, b, c, e, f, h, j.* 121 Acad. Rd.
Holland, Mich. Art. Sch. of the Crafts Guild. *a, b, d, f, j.* $25 per mo. 380-168 Ave.
Duluth, Minn. Univ. of Minn. *a, b, c, d, f.*
Minneapolis, Minn. Sch. of Art. *a, b, c, d, f, g, h, i, k, l.* Sept. 18-Jan. 5. $233 per semester. 200 E. 25 St. Univ., Dept. of Art. *a, b, c, d.*
Madison Wis. Univ., Art Dept. *a, b, c, d, f, g, j.* Sept. 15-Jan. 2.
Milwaukee, Wis. Downer College. *a.* Sept. 15-Jan. 27. $275 per term. 2512 E. Hartford Ave.

West

Berkeley, Cal. Univ. *a, b, c, d, e.* Dept. of Art; Archit.
Coronado, Cal. Sch. of Fine Arts. *a, c, d, g, i. Reg.* Sept. 2. 176 C. Ave.
Los Angeles, Cal. Art. Cntr. Sch. *a.* 5353 W. Third St.
Pasadena, Cal. Sch. of Fine Arts. *a.* Sept. 30-Jan. 29. 314 S. Mentor Ave.
San Francisco, Cal. Cal. Sch. of Fine Arts. *a, b, c, d, f, g, k.* Sept. 15-Jan. 16. $235 per semester. 800 Chestnut St.
Stockton, Cal. Coll. of the Pacific. *a, d, g, j, k.* Dir. of Admis.
Colorado Springs, Colo. Fine Arts Cntr. *a, b, c, d.* 30 W. Dale.
Bozeman, Montana. State Coll. *a, b, d, e, f, g, k.* Registrar.
Albuquerque, N. M. Univ. *a, d.* Art Dept.
Corvallis, Ore. State Coll. *a, b, c, d, e, f, g, i, j, k, l.* Reg. Sept. 21-Oct. 11. $74 res., $140 non-res. Art Dept.
Seattle, Wash. Univ., Sch. of Art. *a, b, c, d, f, j.* Oct. 1-June 12. Fee varies

Foreign

Cannes, France. Ozenfant. *a, d.* $300 3 mos. Ave. Du Ct., Bret.
Saskatoon, Saskatchewan, Can. Univ., *a, b, d.* Sept. 20-April 30. Registrar.
Winnipeg, Manitoba, Can. Univ., Sch. of Art; Archit. *a, b, e.* Sept. 22-May 1.
Toronto, Can. Ontario College of Art. *a, b, c, g, l.* 100 McCaul St.
San Miguel Allende, Mexico. Instituto Allende. *a, b, c, f, h, j, k.* $40 per mo. Guanajuato, Mex.

Museum appointments

Denys P. Myers, Jr. currently director of Tulsa's Philbrook Art Center, will assume directorship of the Des Moines Art Center on November 1. He succeeds Dwight Kirsch, who inaugurated the Center's annual showings of American art. Mr. Kirsch is retiring to private life after eight years as head of the Center.

Peter Selz has been appointed Curator of the Department of Painting and Sculpture Exhibitions at the Museum of Modern Art as of Nov. 1. He is Chairman of the Art Department of Pomona College and Director of its art gallery, where he organized exhibitions of American and European art including one-man shows, historical surveys and theme shows.

School guide

FAMOUS ARTISTS
teach
drawing/painting
sculpture/graphics
applied art/anatomy
illustration/
portraiture
at the
ART STUDENTS LEAGUE OF N.Y.

Registration at any time — by month or part-time. No previous experience necessary. A.M., P.M., Evening and Saturday classes. Special discounts for continuous registration.

215 West
57th st.
N.Y. 19.
Circle
7-4510

Stewart Klonis, Director

INSTRUCTORS

Charles H. Alston
Arnold Bank
Will Barnet
Louis Bouche
Richard Bove
Robert Brackman
Byron Browne
Mario Cooper
Edwin Dickinson
Sidney E. Dickinson
Nathaniel Dirk
Ernest Fiene
Thomas Fogarty
Dagmar Freuchen
George Grosz
John Groth
Robert B. Hale
John Hovannes
Morris Kantor
Ethel Katz
Nathaniel Kaz
Edward Laning
Julian Levi
Jean Liberte
Frank Mason
Ralph Mayer
Alice H. Murphy
Marvin Newman
Ivan Olinsky
Robert Philipp
Frank J. Reilly
Ann Schabbehar
Theodoros Stamos
Harry Sternberg
Howard Trafton
Willa Trafton
Vaclav Vytlacil
William Zorach

The most direct approach to a career in the fine or the applied arts. 83rd regular session begins September 16, 1958.

STUDY ART IN CALIFORNIA

Train under practicing professionals. Advertising Design, Industrial Design, Illustration, Painting, Photography. Accr. 8 semesters to B.P.A. Degree. 700 students. Co-ed. Vet. appr. Start Feb., June or Sept. sem. Apply early. Write Miss Neal. 5353 W. 3rd St., Los Angeles.

THE ART CENTER SCHOOL

BOSTON MUSEUM SCHOOL

A DEPARTMENT OF THE MUSEUM OF FINE ARTS

Professional training with diploma course in Drawing, Graphic Arts, Painting, Sculpture, Jewelry, Silversmithing, Commercial Art, Ceramics. 16 Traveling Scholarships available. Unlimited contact with Museum collection. B.F.A. and B.S. in Ed. degrees granted by Tufts University. Est. 1876. Catalog

EVENING SCHOOL certificate course in Graphic Arts, Sculpture, Ceramics, Painting. Special courses in Calligraphy, Lettering, Interior Design and Water Color.

RUSSELL T. SMITH, Head of School 230 THE FENWAY, BOSTON 15, MASS.

COLUMBIA UNIVERSITY

COURSES IN DESIGN, DRAWING, PAINTING, AND SCULPTURE

A liberal program of undergraduate courses for the training and education of the creative artist

Candidates are accepted for the Master of Fine Arts degree in painting and sculpture

REGISTRATION: *September 19, 20, 22, 23, 24*
CLASSES BEGIN: *September 25*

See or write Professor George R. Collins, 203 General Studies Building

ROTO-TRAY

$5.95

The Revolving Receptacle that holds all your working tools within easy reach!

No more mess and clutter on your drawing board or work table — the ROTO-TRAY will hold almost every item you reach for in a day's work. And it revolves to bring just what you want right to your fingertips. Diameter 10". Made of moulded lifetime plastic mounted to revolve on a steel base.

Choice of 4 Colors!

Maroon Antique — Ivory
Fire Red — Ebony

Write on your letterhead for 200-page catalogue of art supplies. "An Encyclopedia of Artists Materials"

ARTHUR BROWN & BRO.
2 WEST 46th ST., NEW YORK

New sources, new materials

Spray handle, called "Handi-Spray," is just that—a new pistol-grip spraying device that converts aerosol spray cans into spray guns. It grips on to any aerosol can quickly and easily, according to the manufacturer. It is re-usable and has interchangeable application for paints, fixatives or varnishes. The unit is made of sturdy spring-tempered 5/16 gauge steel wire with nickel plating. The handle, to which it is attached, is made of polystyrene. Write: *King Sales Co.* [S-1], c/o ARTNEWS, 32 East 57th Street, New York 22, N. Y.

Combination pen-ink bottle-brush is the "Squeezo" felt-point marker. Squeezo is a plastic bottle, holding ¾ ounce of watercolor ink, and comes in any one of eight vivid colors. Just press the bottle, and the ink feeds smoothly through the felt point. The point marks neatly—making a mark "⅛ wide and a mile long," according to the manufacturer—without "striking through" on paper, wood, cloth or any porous surface. As one squeezes the sides of the bottle, the pressure can be varied so as to make fine or broad marks, and also for shading. The device can be used for almost any kind of art work: lettering, coding, marking, chart-making, drawing, coloring, multiple-color artwork, sketches, layouts, etc. Teachers use Squeezo for visual aids and charts. The bottle comes equipped with a kit containing black, red, blue, yellow and green ink. It is also available with violet, orange and brown. For more information, write: *Marsh Stencil Machine Co.* [S-2], c/o ARTNEWS.

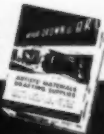
Key-lining aid is a time- and money-saver in production computations. All measurements are pre-printed on top, bottom and sides of the board. Over-all type area, margins, bleedlines and trim-size are indicated. Top and sides carry inch-by-inch measurements to pin-point accurate positioning of all elements on any catalogue page. The board can be used for spreads or for right- or left-hand pages. At bottom of each page is space for client's name, job number, dates, printer's name and necessary approvals. Because all measurements are pre-determined and clearly indicated, the key-liner allows full time to be devoted to the actual placing of elements. Costly, time-consuming measuring for each element is eliminated, the company claims. Write: *Graphic Aids, Inc.* [S-5], c/o ARTNEWS.

Picture frames can now be easily assembled with a pre-cut framing kit called "Beauty Frame." The kit contains precision-cut frame mouldings and special metal fasteners. The fasteners—made in 90 degree angle units—fit into a groove at the back of the frame and can be easily inserted by hand pressure without the use of tools. When the precision-mitred mouldings are glued together, the fasteners hold the frame in place and reinforce the joint. For more information, write: *Maple Bros.* [S-4], c/o ARTNEWS, 32 East 57th Street, New York 22, N. Y.

X marks the spot with this new x-mark register tape. The register points are printed on clear cellophane tape in a convenient desk size dispenser. Just put down the x-mark where an indication is needed and you have a quick, uniform and neat system of marking. The marker is especially helpful in keying color art work, drop-outs, surprinting on the original board or acetates for the engraver, rather than the usual penciled x's. Write: *Bienfang Products Corp.* [S-6], c/o ARTNEWS.

Spraying converter

Look for the ANCO trademark



T. M. REG.
on the Finest
EASELS
STRETCHER STRIPS
DRAWING TABLES
SKETCH BOXES
PALETTES
Sold by Leading Art Supply Dealers
ANCO WOOD SPECIALTIES, INC
71-08 80th St. Glendale 27, N. Y.

THE NEW CREATIVE MEDIUM!
•sculp-metal

IT MODELS LIKE CLAY— HARDENS INTO METAL!
• 1001 Uses in Arts and Crafts
• Send 10c for handbook working in sculp-metal

Sculp-Metal is applied with palette knife or fingers. Pieces air harden; burnish to rich aluminum.

at leading dealers

the sculp-metal company
701-A Investment Bldg. Pittsburgh 22, Pa.

DINA
KEVLES
PAINTINGS
SEPT. 22 - OCT. 15
ROKO GALLERY
925 Madison Ave. at 74

SELECTIONS OF
UNIVERSITY PRINTS

Mosaics, Western & Oriental *50 Prints*	$1.25
Venetian XVI Century Painting *96 Prints*	$2.40
Flemish XVII Century Painting *100 Prints*	$2.50
Byzantine Architecture *30 Prints*	$ .75
Spanish Medieval Architecture *46 Prints*	$1.15
Italian Renaissance Architecture *50 Prints*	$1.15
Gothic Sculpture *75 Prints*	$1.85
Chinese & Japanese Sculpture *91 Prints*	$2.25
American Sculpture *66 Prints*	$1.65
Donatello *22 Prints*	$ .60
Rembrandt *74 Prints*	$1.90
Turner & Constable *27 Prints*	$ .70

These are but a few of the special selections of University Prints available for all periods of art history.

Each set is a scholarly selection of the finest 5½x8 inch half-tone prints, priced individually at 2½ cents each.

A Brochure listing 250 Special Art Study Sets is available free with sample prints.

The Complete 204-page Catalog of all 5,500 University Prints is 50 cents.

THE UNIVERSITY PRINTS
15 BRATTLE ST., HARVARD SQUARE
CAMBRIDGE 38, MASSACHUSETTS

THE WORLD'S GREATEST BOOKSHOP
FOYLES
• • FOR BOOKS • •
FAMED CENTRE FOR
Art Books
STOCK OF OVER THREE MILLION VOLUMES
119-125 CHARING CROSS ROAD
LONDON WC2, ENGLAND

FREE WHOLESALE CATALOG
FINEST ART MATERIALS
40%-53% OFF Finest Canvas, Oil Colors, Brushes, etc.
FREE: 2 authoritative illustr. booklets. Ralph Mayer "The Modern Manufacture of Artists' Colors" and "On Artists' Canvas." Free Canvas and drawing paper samples. ACT TODAY!
UTRECHT LINENS 119 W. 57, N.Y. 19
Mfrs. & Distributors PLaza 7-1143

The finest collection of antique carved wood frames in America
SCHWEITZER
205 E. 54 St., New York
PL 3-6750

CANVAS SPECIAL

41" x 6 yd. Primed Duck Canvas	6.95
54" x 6 yd. Primed Duck Canvas	8.75
44" x 6 yd. Primed Linen Canvas	8.95
45" x 6 yd. Primed Linen Canvas	9.75

Please allow for postage
ROSENTHAL'S
"art materials since 1896"
840 Broadway (cor. 13 St.) N. Y. C. 3

AMERICANS & EUROPEANS
CATHERINE VIVIANO
42 e. 57 st.

CHASE GALLERY
Representing Outstanding
European and American Artists
Inquiries Invited
31 E. 64 St., N. Y. 21, N. Y.

HELP WANTED
Part time: Artist for newspaper lay-outs—Long Island Retail Chain. 10 to 15 hours work required weekly on our premises. Call Mr. ROBINSON, WELLS 1-6800.

DURLACHER BROS.
Established 1843
11 E. 57 EL. 5-3398

GROUP SHOW
WASHINGTON IRVING GALLERY
Bernhardt Crystal, Dir.
49 Irving Place, cor. E. 17th St., N. Y.

EUROPEANS | AMERICANS
MODERN MASTERS
ROSE FRIED • 40 E. 68, N. Y.

CANVAS SALE
45" x 6 yd. Duck Canvas $ 6.95 roll
52" x 6 yd. " " 8.75 "
45" x 6 yd. Linen 9.95 "
54" x 6 yd. Rough Cotton 8.75 "
No C.O.D.—Allow for Postage
NEW YORK CENTRAL SUPPLY CO.
62 THIRD AVE. (Nr. 11th St.) N.Y. 3, N.Y.

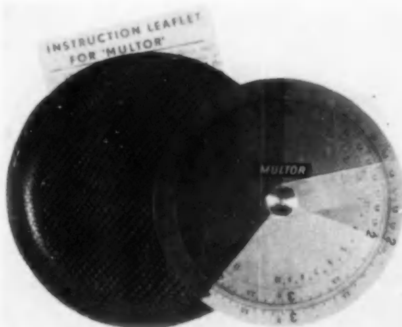
GETTING RESULTS?
FLO PAQUE, America's Most Versatile Colors does the job where all others have failed. A tool, not a toy. Will stand the ravages of time, exposure and abuse. No setting required. 31 washable colors and 17 non-tarnishable metallics—all intermixable. Master Kit $3.95. Jr. Kit $2.15 Money Back Guarantee. At your dealer or from:
Floquil, Dept. AN, Cobleskill, N. Y.

Finest Carved
traditional and modern
PICTURE FRAMES
FREE: Write for catalog F
MELVIN PICTURE FRAME COMPANY
15 West 28th St., NYC 1 • MU 5-0897

Fredrix Artists Canvas
Used by American Leading Artists
SINCE 1868

New sources, new materials

New calculator now makes it possible to compute accurately down to fractions in the thousandths. The unit is small enough to fit in any pocket. Known as "Multor," it consists of two metal discs and a transparent plastic sliding arm which multiply, subtract, hold numbers, figure, add and subtract percentages, etc. More compact than the conventional slide rule, the company claims, the instrument is not only handy to carry, but can be used easily and unobtrusively anywhere. Another important feature of the disc is the use of three separate colors to speed up and prevent error in the reading of answers to problems. With calculations performed automatically, the Multor can be used by laymen as well as by professional mathematicians. Write: *R/B Crafters* [S-3], c/o ARTNEWS.



Pocket calculator

Where and when to exhibit

Atlanta, Ga. *SE Annual*, Art Assoc. Galleries., Sept. 28-Oct. 12. Open to all artists of Ga., Fla., N. C., S. C., Va., Miss., La., Ala., Tenn. Oil, tempera, wtcrs. $1,800 in prizes. Write: Atlanta Galleries, 1280 Peachtree St.
Birmingham, Ala. *Annual*, Wtcr. Soc., Oct. 19-Nov. 15. Jury. Prizes. $1 fee per ptg. Work due Oct. 12. Write: Birmingham Mus.
Indianapolis, Ind. *Art Exh.*, 1444 Gallery, Oct. 12-Nov. 1. Open to all. Wtcrs., prints, dwgs. Jury. Prizes. $2 fee. Work due Sept. 28. Write: 1444 Gall., 1444 N. Penn St.
New York City. *Ann.*, Nat. Acad. Galleries, Oct. 30-Nov. 16. Open to all. Oil, wtcr., sculp. Entry cards due Oct. 10, work Oct. 16. Fee $4. Write: Henry Bankoff, 360 Cabrini Blvd., N. Y. 33, N. Y.
Monthly juried exhs., City Cntr. Open to all. Oils, etc. Jury. Prizes. $3 fee. Write: Ruth Yates, 58 W. 57 St., N. Y. 19, N. Y.
Washington, D. C. *Ann.*, Corcoran Gallery, Nov. 22-Dec. 14. Open to all artists living within 50 miles of Wash. All mediums. Jury. Awards. Work due Oct. 17, 18. Write: G. Vigtel, Corcoran Gallery.

Competitions, scholarships

Fulbright Art Awards. Scholarships for foreign study for 1959-60 under U. S. Government internat. educational exchange program. Awards cover transportation, tuition, books and maintenance. Opportunities for study of painting, graphic arts, sculpture and, in some countries, industrial design. Open to U. S. citizens with college degree or its equivalent, knowledge of the language of the country of application, good health. Competition opens May 1, closes Nov. 1. Institute of International Education, 1 E. 67 St., N.Y.C.
Rome, Italy. American Academy in Rome offers fellowships in archit., landscape archit., musical composition, ptg., sculp., art hist., classical studies. Open to U.S. citizens for 1 yr., beginning Oct. 1, 1959, with possibility of renewal. $3,000 per yr., with free residence and studio at the Academy. Applications and work due before Dec. 31, 1958, Amer. Acad. 101 Park Ave., N. Y. 17.

The exhibition calendar

Akron, O. Art Inst.: *Prints*, Sept. 2-21.
Albany, N. Y. Inst.: *Prints*, to Oct. 1.
Andover, Mass. Addison Gall.: *Cont. Amer.*, to Sept. 28.
Atlanta, Ga. Art Assoc.: *Ann.*, Sept. 28-Oct. 12.
Athens, Ga. Univ.: *Prints*, Sept. 15-Oct. 15.
Baltimore, Md. Mus.: *Golschmann coll.*, to Oct. 31; *Graphs.*, to Sept. 30.
Beloit, Wis. Schermerhorn Gall.: *2-man*, Sept. 20-Oct. 25.
Birmingham, Ala. Mus.: *Rascob*, to Sept. 22; *Grisham*, Sept. 14-Oct. 6.
Boston, Mass. Mus.: *Daumier*, to Oct. 31; *Prints, Indian temples*, to Sept. 30. Cont. Inst.: *Salemme*, to Oct. 19. Doll & Richards: *Cont. Amer.*, to Sept. 30. Lib.: *Villon*, to Sept. 30.
Charlotte, N. C. Mint: *Reopening*, Sept. 7.
Chicago, Ill. Art Inst.: *Goodman coll.*, to Nov. 2; *Prims.*, to Sept. 1.
Cincinnati, O. Mus.: *Prints*, to Sept. 30.
Cleveland, O. Mus.: *Cartier-Bresson*, to Sept. 30. Wise Gall.: *Gonzales*, Sept. 21-Oct. 10; *Miro*, to Sept. 30.
Corning, N. Y. Mus.: *Venetian glass*, to Sept. 28.
Columbia, S. C. Mus.: *Prints*, to Sept. 28.
Colorado Sps., Colo. Art Cntr.: *Air age*; *Life of Christ*, to Sept. 30.
Dallas, Tex. Mus.: *Karolik coll.*, to Sept. 14.
Des Moines, Ia. Art Cntr.: *Burchfield*, to Sept. 7; *Cont. Amer.*, to Sept. 28.
East Hampton, L. I. Guild Hall: *15-man*, to Sept. 6.
Emporia, Kan. Coll.: *Prints*, Sept. 12-Oct. 14.
Flagstaff, Ariz. Mus.: *Colton coll.*, to Sept. 14.
Grand Rapids, Mich. Art Inst.: *Liths.*, to Sept. 22.
Hartford, Mass. Wadsworth Athen.: *Osborn, Richter*, to Sept. 29; *Orswell coll.*, to Sept. 28.
Hazleton, Pa. Art League: *May coll.*, Sept. 29-Oct. 19.
Houston, Tex. Mus.: *Bellows*, to Sept. 15.
Katonah, N. Y. Lib.: *Cont. Connect.*, to Sept. 24.

THE CITY COLLEGE
SCHOOL OF GENERAL STUDIES
EXTENSION DIVISION
OVER 100 COURSES
FINE AND
APPLIED ARTS
WRITE FOR CATALOGUE AN
CONVENT AVE. AND 139th ST.
NEW YORK 31, NEW YORK

PAINTINGS • SCULPTURE • GRAPHIC
MODERN MASTERS
GALERIE CHALETTE
1100 MADISON AVE. (82 ST.)

RIVERSIDE MUSEUM
Directions in Modern Art
Series of 6 Illustrated Lectures
CARL BALDWIN
begin Oct. 21 send for catalogue
310 Riverside Dr., N.Y. (103 St.) UN. 4-1700

ADALINE Sept. 22 - Oct. 11
KENT
MEMORIAL SHOW
BETTY PARSONS
GALLERY • 15 E. 57, N. Y. C.

CONRAD WOODS
guest exhibition
Sept. 9 - 26
Grand Central Moderns
1018 Madison Ave., N. Y. (at 79th St.)

RICHARD Sept. 15 - 27
BLOW
Paintings
BODLEY GALLERY
223 E. 60 St. • N. Y. C.

the little studio, ltd.
SEPT. 4 - 17
LUCCHESI | SILVERMAN
SAPIRO | TOSA
673 mad. ave. (61)

LORETTA Recent Paintings Sept. 19-29
BOMBA
the ARTS GALLERY
Ahda Artzt, Dir. 62 W. 56

drian
abstrakte kunst — abstract art art abstrait
Drian Gallery
7 Porchester Place, Marble Arch
London W.2, PADington 9473
HALLER
KIRIAKI
ZACK
PHARR

WALTER *Paintings*
PLATE
Sept. 29 - Oct. 18
stable gallery · 924 7th Ave.

LEO
SCHUTZMAN
Paintings Sept. 16-Oct. 4
THE CONTEMPORARIES
992 Madison Ave. at 77th St., New York

First New York Show
DOROTHY BROWN
Paintings Sept. 22 - Oct. 11
RUTH WHITE GALLERY
42 E. 57 St., N.Y.

Recent Paintings
ALAN Sept. 8-18
WINSTON
the ARTS GALLERY
Ahda Artzt, Dir. 62 W. 56

the little studio, ltd.
SEPT 18 - OCT 1
JEAN WILSON
TROMPE L'OEIL
673 mad. ave. (61)

EDWARD *Paintings*
BLAS
Sept. 6 -20
PANORAS • 62 W. 56 St.

THE DOWNTOWN GALLERY Opening September 8
MAJOR AMERICAN ARTISTS
32 E. 51 ST. N.Y.

Paintings
Sept. 22 - Oct. 11
STEFANELLI
POINDEXTER GALLERY, 21 W. 56

HILAIRE Sept. 16-Oct. 4
HILER
AND STRUCTURALISM
COLLECTOR'S GALLERY · 49 W 53

Season's Opening Show
September 15-30
ANN FLEUR ANTONIO SALEMME
HARRIET KLEIN MARIE WILNER
PIETRANTONIO
26 EAST 84 ST., N. Y.

La Jolla, Cal. Art Cntr.: *Pre-Columb.*, to Sept. 15; *Lee*, to Sept. 28; *Graphs.*, to Sept. 30.
Lubbock, Tex. Mus.: *Prints*, Sept. 14- Oct. 1.
Manchester, N. H. Currier Gall.: *Baroque Illusion*, to Sept. 22.
Montclair, N. J. Mus.: *Woodcuts*, Sept. 7-28.
Newark N. J. Mus.: *Amers.*, to Sept. 28.
New Orleans, La. Orleans Gall.: *Cont. Amer.*, to Sept. 30.
Orono, Me. Univ.: *Graphs.*, to Sept. 30.
Philadelphia, Pa. Acad.: *Amers.*, to Sept. 30. Print Club: *3-man*, Sept. 15-Oct. 3.
Phoenix, Ariz. Arts Assoc.: *Hallmark show*, to Sept. 30.
Portland, Ore. Mus.: *Prints*, Sept. 9-Oct. 5.
Roswell, N. M. Mus.: *Cont. Amer.*, to Sept. 30.
St. Louis, Mo. Mus.: *Prints*, to Sept. 21; *Timepieces*, Sept. 5-29.
San Diego, Cal. Gall.: *Prints, dwgs.*, to Sept. 14.
San Francisco, Cal. Mus.: *Gris*, to Sept. 15. Pal. of Hon.: *Reich*, to Sept. 30.
San José, Cal. Rosicrucian Mus.: *Marsh*, Sept. 18-Oct. 8.
Santa Barbara, Cal. Mus.: *Fruits, flowers*, to Sept. 30.
Santa Fé, N. M. Mus.: *4-man*, to Sept. 30.
Scranton, Pa. Everhardt Mus.: *May*, to Sept. 29.
Seattle, Wash. Mus.: *Thai*, to Sept. 21; *Marquet, 4-man*, Sept. 25-Nov. 2. Seligmann Gall.: *Northwest*, to Sept. 30.
Sharon, Conn. Art Cntr.: *Ann.*, to Sept. 6.
Stanford Cal. Univ.: *Prints*, Sept. 17-29.
Taos, N. M. Escondida Gall.: *Ray*, Sept. 21-Oct. 5.
Wilmington, Del. Arts Soc.: *Cont. Amer., Pyle*, to Sept. 21.
Worcester, Mass. Mus.: *Boston Arts Festival*, to Sept. 19.

New York City Exhibitions are of paintings unless otherwise specified.

A.C.A. 63 E. 57 ...... *Dickerson*, Sept. 15-27
Adam-Ahab 72 Thompson *7-man*, to Sept. 26
Alan 766 Mad. ....*Cont. Amer.*, Sept. 8-27
R. Hunt sculp., Sept. 29-Oct. 18
de Aenlle 59 W. 53 *Lat. Amers.*, to Sept. 15
Domingo, to Sept. 27
d'Arcy 19 E. 76 ....*Prims.*, to Oct. 10
Argosy 116 E. 59 ....*Marines*, to Sept. 30
Art Directions 545 Ave. Amers.
Cont. Amer., to Sept. 30
Artists' 851 Lex. *Mesibov*, Sept. 27-Oct. 16
Arts 62 W. 56 ......*A. Winston*, Sept. 8-18;
Cont. Amer., Sept. 10-21;
Bomba, Sept. 19-29
Avant-Garde 166 Lex.
Cont. Amer., to Sept. 30
Babcock 805 Mad.
19th, 20th-cent. Amers., to Sept. 30
Barbizon 140 E. 63 ...*U. Bell*, Sept. 3-30
Barone 1018 Mad.
H. Morris sculp. Sept. 8-27
Carrick, Sept. 29-Oct. 18
Barzansky 1071 Mad.
Cont. Amer., to Sept. 30
Berry-Hill 743 Fifth
19th-cent. Amers., to Oct. 31
Bodley 223 E. 60 ....*R. Blow*, Sept. 15-27
Benedict, E. Frank, Sept. 22-Oct. 4
Boissevain 31 E. 63 *Cont. Amer.*, to Sept. 30
Borgenicht 1018 Mad.
Cont. Amer., to Sept. 30
Brata 89 E. 10 *Cont. Amer.*, to Sept. 30
de Braux 131 E. 55 ...*Cont. Fr.*, to Oct. 31
B'klyn Arts 141 Montague
A. Johnson, Cont. Amer., Sept. 14-Oct. 4
Brooklyn Mus. Eastern Pkwy
Jap. prints, to Oct. 5
Burr 115 W. 55 ....*Voodoo*, to Sept. 13
Cont. Amer., Sept. 14-27
Caravan 132 E. 65 *Cont. Amer.*, to Sept. 30
Carlebach 937 Third *Prims.*, to Sept. 30
Chase 31 E. 64 *Cont. Fr., Amers.*, to Oct. 4
Church of the Ascension 12 W. 11
Mod. Church archit., Sept. 21-Oct. 5
Circulating Lib. 28 E. 72
Eurs., Amers., to Sept. 30
City Center 131 W. 55
Cont. Amer., to Sept. 29
Cloisters Ft. Tryon Pk. *Medieval*, to Sept. 30
Collectors 49 W. 53 *Hiler*, Sept. 16-Oct. 4
Comerford 117 E. 57 ...*Amers.*, to Sept. 30
Contemporaries 992 Mad.
Schutzman, Sept. 16-Oct. 4
Cont. Arts 802 Lex.
Cont. Amer., Sept. 22-Oct. 3
Cooper Un. Cooper Sq.
Graphs., Sept. 15-Oct. 21
Crespi 232 E. 58
Sella, Gaines sculp., Sept. 8-24
Wechter, Sept. 29-Oct. 11
Davida 245 Fifth ....*Amers.*, to Sept. 30
Davis 231 E. 60 *3-man*, Sept. 25-Oct. 18
Delacorte 822 Mad. *Watts sculp.*, Sept. 8-27
Downtown 32 E. 51 ...... *Amers.*, Sept. 8-30
Duveen 18 E. 79
XIV, XV-*cents. frescoes*, to Sept. 30
Eggleston 969 Mad. *Cont. Amer.*, to Sept. 30
Emmerich 17 E. 64 *Cont. Amer.*, to Sept. 30
French 978 Mad. *Old masters*, to Sept. 30
Gal. G. 200 E. 59 *Cont. Amer.*, Sept. 1-15
Obin, Sept. 16-Oct. 29
Graham 1014 Mad. *van Gent*, Sept. 14-Oct. 4
Galerie Maria 169 Bleecker
Napoli, to Sept. 30
Grand Central 15 Vanderbilt
Cont. Amer., Sept. 10-Oct. 29
Cherepov, Sept. 29-Oct. 10
Grand Central Mod. 1018 Mad.
C. Woods, Sept. 9-26
Guggenheim Mus. 7. E. 72
Acquisitions, to Oct. 5
Hammer 51 E. 57
C., B. LeMaire, Sept. 22-Oct. 4
Hansa 210 Cent. Pk. S.
Cont. Amer., Sept. 29-Oct. 17
Heller 63 E. 57 ...... *Farruggio*, Sept. 8-20
Eurs., Amers., Giobbi, Sept. 23-Oct. 11
Hervé 611 Mad *Cont. Amer., Fr.* to Sept. 30
Hewitt 22 E. 66 *Colby sculp.*, Sept. 8-30
Hirschl, Adler 21 E. 67
19th, 20th-cent. Amers., Fr., to Sept. 30
I.B.M. 16 E. 57 *Wiltwyck school*, Sept. 11-27
Irving 41 Irving Pl. *Cont. Amer.*, Sept. 2-29
Jackson 32 E. 69
Gutai group, Sept. 26-Oct. 25
James 70 E. 12 *Cont. Amer.*, Sept. 19-Oct. 9
Janis 15 E. 57 ....*Cont. Amer.*, to Sept. 30
Jewish Mus. 92 & Fifth ....*Ceremonial objects, Israeli artists*, to Sept. 30
Knoedler 14 E. 57 *Old masters*, to Sept. 6
Koots 1018 Mad. ....*Cont. Fr.*, Sept. 10-27
Kottler 3 E. 65 ....*Cont. Amer.*, Sept. 2-27
Kraushaar 1055 Mad.
Cont. Amer., to Sept. 30
Krasner 1061 Mad. *Cont. Amer.*, to Sept. 28
Barnet, Sept. 29-Oct. 18
Little Studio 673 Mad. *Amers.*, Sept. 4-17
Wilson, Sept. 18-Oct. 1
Lock 20 E. 67 ...*Eurs., Amers.*, to Oct. 31
March 95 E. 10 ...*Cont. Amer.*, to Sept. 30
Marino 46 W. 56 *Cont. Amer.*, to Sept. 30
Meltzer 38 W. 57 ....*China*, to Oct. 18
Metropolitan Mus. 82 & Fifth
How to look at ptgs., Sept. 17-June 30
Mi Chou 36 W. 56 ....*3-man*, Sept. 9-27
Midtown 17 E. 57 *Interiors*, Sept. 23-Oct. 15
Milch 21 E. 67 ....*Cont. Amer.*, to Sept. 30
Mond-art 719 Lex. *Cont. Amer.*, to Sept. 30
Morris 174 Waverly *Cont. Amer.*, to Sept. 30
Morgan Lib. 29 E. 36
Books, mss., Sept. 2-Nov. 1
Mus. of Cont. Crafts 29 W. 53
B. Wood, to Sept. 15
Mus. Primitive Arts 15 W. 54
Africa, to Oct. 18
de Nagy 24 E. 67 ...*Cont. Amer.*, to Oct. 1
Nat. Arts Club 15 Gramercy Pk. S.
Cont. Amer., to Sept. 27
Newhouse 15 E. 57 *Old masters*, to Oct. 31
Newton 11 E. 57 *Old masters*, to Sept. 30
Niveau 962 Mad. ......*Mod. Fr.*, to Sept. 30
Nonagon 700 Mad. *J. Frank*, Sept. 26-Oct. 28
Nordness 700 Mad. *Cont. Amer.*, Sept. 8-27
Guglielmi, Sept. 28-Oct. 18
Panoras 62 W. 56 ....*Blas*, Sept. 6-20
S. Casa, Sept. 22-Oct. 4
Parma 111 Lex. *Cont. Amer.*, Sept. 23-Oct. 18
Parsons 15 E. 57 *A. Kent*, Sept. 29-Oct. 11
Passedoit 121 E. 57 ....*Pehr*, Sept. 15-27
Pen & Brush 16 E. 10 *Wtcrs.*, to Sept. 17
Peridot 820 Mad. *Crampton*, Sept. 22-Oct. 11
Perls 1016 Mad. *Eurs., Amers.*, to Oct. 18
Petite 718 Mad. ....*Cont. Amer.*, Sept. 1-19
Lee-Smith, Sept. 20-Oct. 4
Pietrantonio 26 E. 84 *Salemme*, Sept. 15-30
Poindexter 21 W. 56
Stefanelli, Sept. 22-Oct. 11
Portraits 136 E. 57 *Cont. Amer.*, to Sept. 30
Riley 24 E. 67 ....*Cont. Amer.*, Sept. 8-26
Riverside Mus. 310 Riverside Dr.
Lithuanians, to Sept. 21
RoKo 925 Mad. ...*Kevles*, Sept. 22-Oct. 15
Rosenberg 20 E. 79
Eurs., Amers., to Sept. 30
Saidenberg 10 E. 77 *Mods.*, Sept. 8-Oct. 18
St. Etienne 46 W. 57 ...*Mods.*, to Sept. 30
Salpeter 42 E. 57 *Cont. Amer.*, to Sept. 30
Scalamandré 57 E. 57 *Fabrics*, to Sept. 30
B. Schaefer 32 E. 57
Woodruff, Sept. 15-Oct. 14
Schaeffer 983 Park *Old masters*, to Sept. 30
Schainen-Stern 200 E. 41
Cont. Amer., to Sept. 30
Schoneman 63 E. 57 *Mod. Fr.*, to Oct. 31
Sculpture Center 167 E. 69
Cont. sculp., to Sept. 30
Section Eleven 11 E. 57
4-man, Sept. 29-Oct. 18
Segy 708 Lex. ....*Africa*, to Oct. 31
Seven Arts 596 Ninth
Cont. Amer., to Sept. 21
Stable 924 Seventh *Plate*, Sept. 29-Oct. 18
Stuttman 831 Mad. *Cont. Amer.*, to Sept. 30
Sudamericana 866 Lex.
Lat. Amers., to Sept. 30
Terrain 20 W. 16 ...*Opposites*, to Sept. 30
Van Diemen 21 E. 57
Cont. Eurs., Amers., to Sept. 30
Village Art Center 39 Grove
Cont. Amer., Sept. 15-26
Cont. sculp., Sept. 29-Oct. 17
Weyhe 794 Lex. ....*Prints*, to Sept. 30
White 42 E. 57 *D. Brown*, Sept. 22-Oct. 11
Whitney Mus. 22 W. 54
Fulbright artists, Sept. 16-Oct. 5
Dove, Sept. 30-Nov. 16
Wildenstein 19 E. 64
Old Masters, to Sept. 30
Wittenborn 1018 Mad.
Richier etchs., Sept. 2-30
Workshop 332 E. 51 *Cont. Amer.*, to Oct. 6
World House 987 Mad.
Baizerman sculp. Sept. 16-Oct. 25
Young 1 E. 57 ......*Old masters*, to Sept. 30
Zabriskie 32 E. 65
Amer. Cubism, Sept. 15-Oct. 5

CRAMPTON
Paintings Sept. 22 - Oct. 11
PERIDOT 820 Madison Ave. at 68 Street

NEW SECTION ELEVEN
BETTY PARSONS GALLERY
11 East 57th Street
Opening Sept. 29-Oct. 18
GROUP SHOW

Sept. 8 - 27
WATTS
sculpture
DELACORTE GALLERY
822 MADISON AVE. (69 St.), N.Y.C.

CONRAD WOODS
guest exhibition
Sept. 9 - 26
Grand Central Moderns
1018 Madison Ave., N. Y. (at 79th St.)

First N.Y. Showing
DOMINGO
through Sept. 27 • paintings
de Aenlle • 59 W. 53

Winner of the 20th Annual ACA Competition
DANIEL DICKERSON
Sept. 15 - 27
ACA • 63 EAST 57, N. Y.

Sept. 15 - 27
PEHR
Paintings
PASSEDOIT 121 E. 57 bet. Park & Lex.

GROUP SHOW Thru Sept.
ART DIRECTIONS GALLERY
FALL ANNUAL • Dec. 26-Jan. 15
Prizes • Purchase and Show Awards • Jury
Write: ART DIRECTIONS GALLERY
545 AVENUE OF THE AMERICAS, N.Y. 11

GRAPHIC ART OF FRENCH MASTERS
FAR GALLERY
SEPT. 22-OCT. 13
746 MADISON AVE.
(64-65 St. • RE 4-7287)

First International Exhibition of
LITHUANIAN ART
Aug. 28 - Sept. 21
RIVERSIDE MUSEUM, Riverside Dr. & 103 St.

Winslow Homer

"On the Stairway, Tynemouth"

oil on canvas: 16 x 22½ inches

WILDENSTEIN

19 East 64th Street, New York

NEW YORK • LONDON • PARIS • BUENOS AIRES

Fifteen steps to Britain

Step up and there you are—that's all the going time it takes to reach the charm of Britain.

British voices and manners and ways greet you the moment you board one of the great airliners of British Overseas Airways Corporation.

Suddenly you have the delightful feeling of having stepped across a whole broad ocean—and reached your destination in one swift wink of time.

The change, the excitement, the glamour of your holiday abroad begins even before the silver wings of your giant BOAC aircraft are spread toward the East.

You are in an atmosphere as fascinatingly British as Britain itself. From "all aboard" on—everywhere about you is the aura of its difference.

And the manner in which you are served is as refreshingly different as the accents and the atmosphere—that is the thing that heaps your measure of enjoyment. Whether you travel Economy, Tourist, First Class or de Luxe (as on the famed "Monarch"), when you fly BOAC you are the guest of a genial crew, adept in the art of gracious serving.

If you would fly to any land the world over, fly BOAC—and make your going a memorable part of the fun. And especially if you would fly to Britain—*fly the way Britain is nearest.*

Bookings through travel agents or any office of British Overseas Airways Corporation. Direct Service Cities: New York, Boston, Chicago, Detroit, Miami, San Francisco. Other offices: Los Angeles, Philadelphia, Pittsburgh, Washington, Dallas.